



University
of Glasgow

McColl, Margaret Mary (2020) *Accessing other worlds: engaging art*. Ed.D thesis.

<http://theses.gla.ac.uk/81787/>

Copyright and moral rights for this work are retained by the author

A copy can be downloaded for personal non-commercial research or study,
without prior permission or charge

This work cannot be reproduced or quoted extensively from without first
obtaining permission in writing from the author

The content must not be changed in any way or sold commercially in any
format or medium without the formal permission of the author

When referring to this work, full bibliographic details including the author,
title, awarding institution and date of the thesis must be given

Enlighten: Theses

<https://theses.gla.ac.uk/>
research-enlighten@glasgow.ac.uk

Accessing other worlds:engaging art

Margaret Mary McColl

B.Ed.(Hons)

Submitted in Fulfilment of the Requirements of the Degree of Doctor of Education

School of Education, College of Social Sciences

University of Glasgow

July 2020

Abstract.

Although the benefits of learning in and through the arts are well documented, UK arts education in schools is threatened by policy decisions and funding cuts. In demonstrating how children's aesthetic understanding of art can enhance their cognitive, emotional and social development, this qualitative study explores what happens when a group of upper primary, inner-city school children engage with original artworks over a series of six-monthly visits to Glasgow's Kelvingrove Art Gallery and Museum and Gallery of Modern Art.

The aesthetic, personal, social and physical aspects of contemporary museum learning and practices are explored. Underpinned by relevant theories, engagement with visual arts is linked to cognitive and emotional development. Modelled on Housen's (1983) freely-associating, non-intervening methods, the children were invited to choose artworks to view and comment on for this research project. Data were collected from the research group of nine children.

The first data set comprising the children's comments on their selected art works was organised and analysed according to Parsons' (1987) table of five stages of aesthetic development. The second data set, from one-to-one, post-visit interviews conducted with each child in the research group, was analysed using Hickman's (2010) model of the theoretical levels of students' understanding based on abstractedness and/or complexity. Results from both datasets were compared and analysed using an interpretive approach.

The analysis was conducted in three stages. Firstly the criteria for Parson's stages of aesthetic development were applied to the data seeking evidence of emotional and cognitive awareness. Secondly, in response to engagement with art, the children's responses were aligned with Hickman's levels of understanding to illuminate awareness of art techniques and media. Thirdly a comparison was made between both sets of results. From discoveries made I considered the possible effects of frequent museum visits on participants' emotional and aesthetic awareness and their stage of complex understanding in relation to the practice of art.

Findings from this small-scale study demonstrate these ten to eleven year olds perceived and articulated increasingly complex concepts about the aesthetics, ideas and emotions expressed in original works of art *in situ*. Over the six months of the study, these capacities improved in every child. Results thereby suggest that serial visits to art museum/galleries over time can positively influence aesthetic, cognitive and emotional development. The more regularly children engage with art the more skilful they become in appreciating, producing, and enjoying it. Further research might usefully investigate whether when children engage with original works of art *in situ* over time they develop aesthetically, cognitively and emotionally.

Key words: aesthetic, cognitive and emotional development, critical thinking, empowerment, independent learners, museum education, personalisation, primary school art, social development, transformation, Dewey, Housen, Parsons, Hickman, Problem Based Learning, Costantino, Contextual Model, Falk and Dierking.

Table of Contents

Abstract.....	1
Acknowledgments.....	7
Certificate of Originality.....	8
Chapter One	
Introduction.....	9
1.1 When the Seeds of this Study Were Sown.....	9
1.2 Rationale of Engaging with Art Objects: past experiences.....	9
1.2.1 Rationale of Engaging with Art Objects: connecting past experiences with current intentions.....	10
1.2.2 Rationale of Engaging with Art Objects: what are the resonances that promote learning about ourselves?.....	14
1.2.3 Rationale of Engaging with Art Objects: resonances that promote other forms of learning.....	16
1.3 Professional Reasons for Research.....	16
1.4 Probing the Merits of Museum Visits: accessing other worlds.....	23
1.4.1 Probing the Merits of Museum Visits: accessing other worlds - intentions.....	24
1.4.2 Probing the Merits of Museum Visits: accessing other worlds - questions.....	25
1.5 Chapter One Summary and Link with Chapter Two.....	28
Chapter Two Learning: Theories and Factors Relevant to Personal, Emotional and Socio-cultural Development	
Introduction.....	30
2.1 Locating Learning.....	32
2.1.1 21 st Century Learning and Skills.....	32
2.1.2 A Theoretical Continuum?.....	33
2.1.3 Multiple Intelligences.....	35
2.1.4 Learning Styles.....	37
2.1.5 Problem Based learning.....	40
2.1.6 Other Affective Factors.....	42
2.2 Situated learning.....	43
2.3 Museum Practices Related to Learning Theories.....	44
2.3.1 The Contextual Model:the personal-emotional context.....	45
2.3.2 The Contextual Model:the sociocultural.....	47
2.3.3 The Contextual Model:the physical.....	49
2.4 Aesthetics, Cognition and Emotions: looking, thinking and feeling.....	50
2.5 Chapter Two Summary and Link with Chapter Three.....	52
Chapter Three Aesthetics and Art Appreciation: Connecting, Perceiving and Responding with Thinking and Feeling	
Introduction.....	54
3 Background to Aesthetic Development.....	56
3.1 Aesthetics and Art: distinct yet similar?.....	58
3.2 Housen's theory of cognitive and emotional development through aesthetics.....	61
3.3 What do people experience when they look at Art?.....	66
3.4 Chapter Three Summary and Link with Chapter Four.....	68

Chapter Four	Nurturing Aesthetic Awareness in Young People Through the Art Experience	
	Introduction.....	69
4.1	Aesthetic Awareness in the Early Stage.....	69
4.1.1	Historical Perspective on Aesthetics and Art as Valued Learning.....	70
4.1.2	Aesthetics and Learning Today.....	72
4.1.3	Links between Aesthetics and Art Education.....	73
4.1.4	Aesthetics: Cultural Contexts and Stages of Development.....	77
4.1.5	Aesthetics and the Interplay of Emotions, Cognition and Senses.....	78
4.1.6	Aesthetics and Art: Nurturing Critical Enquiry Skills.....	80
4.1.7	Aesthetics: Links with Learning, Values and Art Criticism.....	83
4.2	Chapter Four Summary and Link with Chapter Five.....	84
Chapter Five	The Museum Experience: Engaging with Art Objects and Museum Spaces	
	Introduction.....	85
5.1	Do museums empower or inhibit?.....	86
5.1.1	Why people visit museums.....	90
5.1.2	Theories on the potential benefits of museum visits.....	93
5.1.3	Museums as potential learning spaces.....	95
5.2	Museum Literacy and the Constructivist Model.....	98
5.3	Learning in Museums: theory and practice.....	98
5.3.1	Personalisation.....	99
5.3.2	Stimulating curiosity.....	100
5.3.3	Dealing with emotions.....	102
5.3.4	Emotional memory.....	103
5.4	The Selinda Model of Visitor Learning: integrating theory and practice.....	105
5.5	Visitors' perceptions of learning outcomes resulting from the museum visit.....	108
5.6	Chapter Five Summary and Link with Chapter Six.....	112
Chapter Six	Outcomes of Engagement: The Transformation of Aesthetic Understanding and Critical Thinking into the Creation of Visual Art	
	Introduction.....	114
6.1	Understanding the relationship between engagement with art and doing art.....	116
6.2	What distinguishes an object as 'Art'?.....	121
6.3	Transforming children's aesthetic understanding and critical thinking into creative art.....	123
6.4	Hickman's perspective on gains regarding learning in and beyond art	125
6.5	Klebesadel's unifying perspective.....	127
6.6	Chapter 6 Summary and Link with Chapter 7.....	131
Chapter Seven	Methodology	
	Introduction.....	132
7.1	Methodology.....	132
7.1.1	Theoretical context and framework.....	135
7.1.2	Epistemological issues.....	137

7.1.3	Ontological perspective.....	139
7.1.4.	Axiological Concerns.....	139
7.1.5	Ethical considerations.....	140
7.2	The study design.....	141
7.2.1	Trial study.....	142
7.2.2	Supporting children's access to art in museums.....	143
7.2.3	Others' involvement.....	144
7.2.4	Participant selection.....	144
7.3	Research Instruments	146
7.3.1	Observations.....	146
7.3.2	Interviews.....	148
7.3.3	The children's choices of artworks.....	152
7.3.4	Filming.....	152
7.3.5	Art activities.....	154
7.3.6	Transcription of interviews and filmed sessions.....	155
7.4	Data analysis.....	156
7.4.1	Analysis of children's choices of artwork.....	162
7.5	Judgements of goodness.....	164
7.5.1	Credibility.....	165
7.5.2	Dependability.....	165
7.5.3	Transferability.....	166
7.5.4	Confirmability.....	166
7.6	Current study design: summary and implications.....	166
7.7	Chapter 7 Summary and Link with Chapter 8.....	167

Chapter Eight Presentation, Analysis and Discussion of Data

	Introduction.....	168
8.1	Data analysis, presentation and discussion.....	168
8.2	Part One: feelings and emotions.....	171
8.2.1	Theme One: intuitive responses to original works of visual art.....	171
8.2.2	Theme Two: emotions associated with realism and the familiar	173
8.2.3	Theme Three: arousing curiosity.....	185
8.2.4	Theme Four: expressiveness and felt experience associated with the artist.....	187
8.2.5	Theme Five: observation of technique and extension of aesthetic awareness.....	190
8.3	Part Two: knowledge and understanding in art.....	192
8.3.1	Theme One: art as a narrow concept: limited understanding and engagement.....	203
8.3.2	Theme Two: art as a broader concept: increased confidence and motivation.....	207
8.4	Part Three: comparing emotional and aesthetic awareness with stage of complexity of understanding of art.....	212
8.4.1	Theme One: art as a simplistic concept.....	213
8.4.2	Theme Two: art as a broader concept: increased confidence and motivation.....	215
8.4.3	Theme Three: heightened autonomy of judgement and deeper understanding of complexity.....	219
8.4.4	Summing up of key observations in relation to question three.....	223
8.5	Part Four: effects on young people's interest in and engagement with art in the museum environment.....	224
8.5.1	Theme One: Artworks chosen.....	225
8.5.2	Theme Two: people, emotions and 'stuff kinda happening'.....	232

8.5.3	Theme Three: emotions.....	233
8.5.4	Theme Four: familiarity and affinity.....	234
8.5.5	Theme Five: curiosity and the unexpected.....	234
8.5.6	Theme Six: visual element - colour.....	236
8.6	Chapter Eight Summary and Link with Chapter Nine.....	239

Chapter Nine Conclusions

	Introduction.....	241
9.1	Recapitulation of purpose.....	241
9.2	Reflections on previous research and theory in this study.....	242
9.3	Findings.....	244
9.4	Challenges and limitations of research.....	250
9.4.1	Credibility.....	252
9.4.2	Dependability.....	254
9.4.3	Transferability.....	255
9.4.4	Confirmability.....	255
9.4.5	Other challenges and limitations.....	256
9.5	Implications.....	257
9.6	Recommendations.....	258
9.6.1	Research.....	258
9.6.2	Cultural Literacy: focussing on young people's attitudes to contemporary art.....	258
9.7	Contributions to the Field.....	261
9.7.1	Curriculum Development, Initial Teacher Education (ITE) and Continuing Professional Development (CPD).....	262
9.7.2	Postgraduate Taught Studies.....	265
9.7.3	National and International Collaborations.....	266
9.7.4	Development of further programmes of study.....	266
9.7.5	Influencing Others.....	267
9.7.6	Publications.....	268
9.7.7	Personal Influences.....	268
9.8	Professional Knowledge, Understanding and Practice.....	270
9.9	Concluding Thoughts.....	272
	Glossary.....	274
	References.....	279

Appendix A: Interview questions.....	294
Appendix B: Parsons' Stages of Aesthetic Development.....	296
Appendix C: Hickman's Levels of Artistic Complex Understanding.....	297
Appendix D: Artistic Development- Overview.....	298
Appendix E: Interview Transcripts.....	300
Appendix F: Sample Coded Transcript (Selection of Artworks).....	359
Appendix G: Children's Responses as Aligned with Parsons' Stages of Aesthetic Development.....	365
Appendix H: Children's Responses as Aligned with Hickman Levels of Understanding.....	366
Appendix I: Tables (a), (b) and (c): Comparison of Children's Responses as Aligned to Parsons and Hickman to Demonstrate Cumulative Effect.....	367
Appendix J: Overview of Artworks Selected by Children.....	371
Appendix K: Artworks Selected by Children in Kelvingrove Museum and Gallery of Modern Art.....	372

Fig. 1 'Two Children' (1963) Painting by Joan Eardley Kelvingrove Art Gallery and Museum.....	9
Fig. 2 'Altar to a Dead Cat' (1962) sculpture by Niki de Saint Phalle, the Gallery of Modern Art, Glasgow.....	103
Fig. 3 'The Druids: Bringing in the Mistletoe' (1890) painting by Edward A. Hornel, Kelvingrove Art Gallery and Museum, Glasgow.....	182
Fig. 4 'The Last of the Clan' (1865) painting by Thomas Faed, Kelvingrove Art Gallery and Museum, Glasgow.....	183
Fig. 5 'Old Willie: The Village Worthy' (1886) painting by James Guthrie, Kelvingrove Art Gallery and Museum Glasgow.....	229
Fig. 6 'Interior: The Orange Blind' (1927) painting by Francis C. B. Caddell, Kelvingrove Art Gallery and Museum, Glasgow.....	230
Fig. 7 'Man in Armour' (1665) painting by Rembrandt, Kelvingrove Art Gallery and Museum, Glasgow.....	230
Fig. 8 'The Way Things Go' (2009) sculpture video by Fischli and Weiss, Gallery of Modern Art, Glasgow.....	230

Acknowledgments

First, I would like to thank my supervisor, Prof. Nicki Hedge for her guidance throughout my Ed.D and in particular, this project. Thank you for encouraging me to 'keep going'.

I owe a debt of gratitude to Anne Wallace for supporting the museum visits to Kelvingrove Art Gallery and Museum and GoMA in her capacity as the then Museum Education Officer at Glasgow Museums and for reinforcing my passion for learning about art in and through the museum. I also wish to acknowledge the participation of the children who took part in this study. Their insight, engagement and enthusiasm are at the heart of this study.

To Jan Macdonald, I am grateful for the opportunity to discuss and debate all matters arts related. Your wisdom and generosity I will hold dear forever. I also wish to thank the School of Education at the University of Glasgow for funding my studies and my amazing colleagues who were always ready with kind words and encouragement when I was feeling overwhelmed. Delia and Mary, I need to single you both out for a special 'thank you'. My gratitude also to Mona Rahman for her technical support, patience and friendship.

My family and friends have been exceptionally supportive throughout this study and sharing the doctoral journey with my sister, herself an artist was very special. My love of art and in particular, art in museums, stems from my childhood and the opportunities that my parents afforded me. Without those opportunities I wouldn't have written this Dissertation. I dedicate this Dissertation to the memory of my Mum, an artist, teacher and avid museum goer herself.

Finally, my love and gratitude go to my partner, David, for his endless patience while I spent weekends, holidays and evenings holed up in a room with my laptop. Without his love, understanding and fantastic tea-making skills, I doubt I'd have made it through.

Thank you all.

I declare that, except where explicit reference is made to the contribution of others, that this Dissertation is the result of my own work and has not been submitted for any other degree at the University of Glasgow or any other institution.

Printed Name: _____Margaret McColl

Signature:

Chapter One

1. Introduction



Fig. 1 'Two Children' (1963) painting by Joan Eardley, Kelvingrove Art Gallery and Museum, Glasgow.

1.1 When the Seeds of this Study Were Sown

It is the 1970s and I am transfixed by an image of children set in a relatively recent era. Their mouths are crooked with hints of smiles and their clothes and the mottled brickwork behind them belie a snapshot of life in the 1950s in Glasgow's Gorbals. Why does this painting fascinate me so? At the time of viewing Joan Eardley's 'Two Children', my youthful world was influenced by overtones of pop culture and sci-fi so why would a painting from almost 30 years previously invade my additive addled, over-stimulated, USA enraptured 1970s brain? Perhaps it is to do with the expressions on the children's faces. We lock eyes. I stare at them, they gaze back. We seem to question each other's presence and purpose. Perhaps it is the apparent 'connection' between the two female figures that hooks me. My own sister is eight years my senior and, in common with the contrasting expressions evident in the painting, we differ considerably in nature. Whatever it is, I am being pulled in. I am being engaged and I feel as if I am being invited to take a look.

1.2 Rationale of Engaging with Art Objects: past experiences

This vignette, describing a personal interpretation of Eardley's artwork in Kelvingrove Museum, communicates a recurring reaction to visual art from my formative years that has, undoubtedly, influenced this Dissertation and led me to ask my main exploratory question 'What happens when children look at art in situ?'. I wondered what might happen on multiple levels when young people were given the opportunity to engage with museum artworks in situ in a museum. I provide further reflection on this experience below by way of introducing this study and starting to outline how and why I came to undertake this research. First, I will offer my personal reasons for selecting engagement with artworks in museums by young people as a focus for my research. Included in my explanation will be a brief outline

of my justification for facilitating engagement with original artworks as a means of exploring aesthetic, emotional and cognitive awareness in young people. Next, I will probe the merits of museum visits for the purpose of furthering artistic knowledge and skill application before listing my research questions and their associated themes. Finally, I will outline the Dissertation chapters.

As a young child, I can remember being engulfed by intense anticipation on the Sunday afternoon car journey to Glasgow's Kelvingrove Art Gallery and Museum. I say 'the Sunday afternoon car journey' because, for me, a weekly visit to Glasgow's most iconic cultural hub was a frequent, taken for granted event enjoyed by my parents, my siblings and me. The sense of anticipation I mention was never disappointed and I always found something captured my interest and instilled in me a sense of curiosity. Whether it was Eardley's waif-like children, themselves Glaswegians, or Dali's Christ on the Cross of St. John, the artwork made me look, it made me think, and it made me feel. I did not necessarily wish to talk to anyone about what I saw, I simply felt compelled to take the time to explore each artist's work, as though the painting or sculpture had been placed in a particular spot for my sole interest and reflection.

1.2.1 Rationale of Engaging with Art Objects: connecting past experiences with current intentions

Central to this study of what happens when children engage with original artworks in a museum is Walsh-Piper's suggestion (1994:105) that this experience - one that incites 'a combination of interest and pleasure and curiosity' - is what defines the aesthetic experience.

In his now seminal work 'Art as Experience' (1934), based on a series of lectures delivered in Harvard in 1931, the American philosopher John Dewey purports that the most meaningful aesthetic experiences are to be found in the everyday (1934: 5). He describes the human being who is fully conscious, vital and alert as the 'live creature' whose senses awaken feelings of curiosity and the possibility of felt enjoyment in what is perceived in his/her environment (1934: 5). This 'live creature' views the future with a sense of optimism rather than gloom and uses past experiences to shape the present and inform the future (1934: 17). Dewey does not view the 'esthetic' as external to experience but, rather, claims 'it is the intensified development of traits that belong to every normal complete experience' (1934: 48). (When quoting directly from Dewey I will use 'esthetic' as he spells it. Otherwise, the word is spelled 'aesthetic' throughout.) Dewey's pragmatic

philosophy of 'art as experience' influenced many subsequent theorists in the field and will be referred to throughout this Dissertation.

For example, the aesthetic experience will be discussed in more detail in Chapter Two. Walsh-Piper describes this experience of engaging with artwork in a museum, as a 'moment...of heightened attention to perception, which is what makes it both meaningful and memorable '(1994:105). For me, such experiences ignited a mix of emotions that I recall as evoked by the subject/s of the artwork or by the artist's style. Dewey suggests that:

... our appetites know themselves when they are reflected in the mirror of art, and as they know themselves they are transfigured (1934: 80).

It is at this moment of heightened awareness and perception that Dewey suggests that aesthetic emotion occurs and that emotion 'is esthetic when it adheres to an object formed by an expressive act' (1934: 79). It is this exchange between observer and artwork that fascinates me, and, in this study, I explore the significance of emotions that are evoked when young people look at artworks and the effect of those emotions on their thinking and learning. While it has often been the subject depicted in an artwork that has endured in my memory over time, I am sure that also, at a very naive level, I subliminally compared and contrasted the artists' use of media and employment of the visual elements to form judgements about which overall artistic styles or aspects of style I liked best. Admittedly, my judgements would be influenced and informed by the artworks to which I had access.

At this early stage in my life, I may not have possessed the language of art to refer to the style in which an artwork had been created but I grew to know what I did and did not like. Perhaps I was engaging in the process of aesthetic judgement, internally navigating my way around the painting by applying my prior experience of art and aesthetics to the work in front of me. My aim, in the course of this study, is to revisit the essence of my childhood museum memories to consider the reactions of ten and eleven year old children to a range of museum-situated artworks in order to explore the effects of aesthetic and artistic engagement on emotional and cognitive development. To do this, my study would involve monthly visits with a class of ten to eleven year old children to two of Glasgow's most prominent museums: Kelvingrove Art Gallery and Museum and the Gallery of Modern Art (GoMA). For the purpose of consistency, the title 'museum' will be used consistently throughout this Dissertation for any reference to museums, galleries or collections. An important point of note here is the nomenclature used to describe purpose-built or purpose-designed buildings where public artworks are housed. For

the purpose of this study, and to offer consistency, I will refer to institutions where artworks are housed for public display as museums rather than adopting a range of venue titles because in the literature, research and policies referenced for this research, the titles 'art museum' and 'art gallery' often appear to be used indiscriminately from author to author when discussing public art collections and visitor engagement with them. In seminal works early proponents in the field tend to refer to 'museums' (Marshall, 1963; Greene, 1977). Durant (1996) uses 'museums'. Falk (1993, 2000, 2009) and Falk and Dierking (2000, 2016) refer to 'museum education' continuously. However, in one 2003 publication Adams, Falk and Dierking do refer to 'museums and galleries', as do Xanthoudaki, Fickle and Sekules (2003). Other writers favouring the use of the terms 'museums' or 'art museum' include Trimis and Savva (2015). Since the turn of the century however, reflecting the ideals of a more inclusive society, the language of the socio-political discourse has become more democratised. Thereby, for example, in more recent reports from Arts Council England (CEBR, 2019) public providers of the Arts are referred to as organisations or institutions. Meanwhile, 'Engage' the leading twenty-first century advocacy and training association for gallery educators, uses the word 'gallery' throughout its literature. I felt that alternating between terms depending on the literature, research or policy source being referenced would be confusing and so, for the purpose of consistency, the word museum is used throughout this Dissertation in relation to sources used and in relation to my own research study.

My experience as a teacher in schools and in university has taught me that thematic boundaries are welcomed by learners when engaging in art education and so I decided that I would focus on a particular theme for the duration of the research project. I knew that this theme had to be relevant to the participants' lives - something the children could relate to directly, usefully and meaningfully. Faces fascinate. We are used to looking at our reflections on a daily basis and interaction with others is a frequent feature of the lives of school age children and young people in society today. From five-year-olds to fifty-year-olds, in my experience of teaching art, this almost ubiquitous interest in faces has invariably provided an effective springboard and motivation for studying portraiture. I decided therefore the theme of portraiture would be a good choice.

Though portraiture was selected as a broad theme for Weeks One to Three and Week Five in Kelvingrove Art Gallery and Museum, Week Four in GoMA was completely free choice as was Week Six for the final project visit to Kelvingrove Art Gallery and Museum. While I advised the children they could continue to select artworks for discussion with the portraiture theme in mind, I stressed that since we

were exploring a new exhibit space, they were free to select whichever artworks interested them, unbridled by imposed thematic boundaries. Having observed the children's confidence to engage and respond to artworks increase since Week One, I hoped their increased familiarity with the experience of orienting their way around a museum (or gallery) would aid their ability to do so confidently in Week Four in GoMA. In Week Six, I felt the children had reached a point where they were bursting with enthusiasm to explore the now familiar environment of Kelvingrove Museum during their final visit of the project and I decided once again to encourage free choice selection. By this stage of the project I was keen to observe if they would return to the theme they had explored so many times through the project or if they would focus on something entirely different.

On each visit to either Kelvingrove Museum or GOMA, the children would be asked to select artworks for discussion and interpretation with a partner, initially using the theme of portraiture as the stimulus. The participants used video recording cameras, provided by the University of Glasgow, to record their responses to the artworks and these responses formed the basis of my research data. Employing data captured by video recording helped retain many of the visual elements of data such as facial expression which is particularly helpful when respondents are expressing emotions and feelings as part of the research topic. Similarly, qualities of voice and speech such as tone, pace, use of pausing, can be more clearly expressive of subtleties that are frequently lost when conversations are transcribed (Gibb: 2007). Additionally, I intended to interview the participants on three occasions: in advance of our first visit, mid-way between visits and after all six visits had taken place. The children's interview responses would also provide data for analysis. While my research focus would be situated on art viewing, I also intended to incorporate a practical art activity into the process by engaging in some art making with the children following each visit. The inclusion of these practical activities would enable me to question the children if and how they felt that looking had influenced doing. The detail of my research study will be developed further in Chapter Seven: Methodology but I will include data extracts throughout Chapters One to Six to illustrate connections between the data from my study and the theory that informed it.

According to Walsh-Piper (1994: 106), the relationship between the embedding of engagement with art in the aesthetic experience accommodates a 'reflective and self-conscious activity aimed fundamentally at enriching human existence by clarifying our thinking'. Walsh-Piper's attempt at explaining what happens when one is experiencing art might well illuminate my own formative experience, as

described earlier. I believe that by 'connecting' with the subjects and style of Eardley's work, I was tapping into and assimilating the myriad and maze of thoughts that inhabit my mind and memories. In other words, I believe that the things I was looking at were helping me to acknowledge and reflect on my relationship with another and to feel a sense of belonging in the world. It is possible that the subjects in the painting mirrored my perception of my sister thus affirming our existence. I believe that the early artistic visual experiences of my childhood as described here influenced my knowledge and love of artistic practice to help shape me into the art educator that I am today. In researching the reactions of a small group of children to viewing artworks of their choosing in a museum, I was curious to explore whether engaging with works of art might make it possible to access and express their emotions. I was also keen to investigate if art objects can illuminate artistic knowledge and understanding and, if so, do the subjects perceive a change in the artwork they produce as a result of the influence of looking. In using the phrase 'illuminate artistic knowledge and understanding', I mean that I wished to explore if visual art objects could encourage the verbal expression and extension of prior artistic knowledge and understanding in individuals.

1.2.2 Rationale of Engaging with Art Objects: what are the resonances that promote learning about ourselves?

While it may seem commonplace today for teachers to use artefacts, resources, visual images as aids to teaching and learning, Preziosi (2003) points out that using things as props to thought is actually an ancient tradition. For Preziosi, 'objects always seem to pursue us in our pursuit of objects to sustain and focus our pursuit of ourselves' (2003: 3). I love this idea and the concept resonates with what I interpret from my own experiences. We are fascinated by these objects because they can lead us to a more illuminated understanding of the world beyond us and of ourselves. Objects can spark memories of prior individual experiences and, in so doing, have the potential to reveal connections between our personal experiences and those of others, past and present. Reflecting on learning conversations that take place between people and objects in museums, Paris and Mercer refer to these exchanges as 'transactions' (2002: 401). Paris and Mercer suggest that the transaction where the person infuses the object with meaning and is, in turn, affected by the object, and this can lead to '... tangential, unintended, or novel responses and might change the knowledge, beliefs or attitudes of the visitor' (2002: 401).

It is the narratives we construct via our intellect and the social associations provoked by the object that guide us to learn about the world and ourselves. I concur with the view of Paris and Mercer that this kind of revelatory experience, sparked by object/human transaction is not always guaranteed: 'learning about oneself may be occasional, incidental or fleeting' (2002: 402) but it is possible. Preziosi refers to this type of object-inspired experience as 'cogent evidence of the past's causal relationship to the present' (2003: 10). The pursuit of self-knowledge and affirmation of our existence is a common goal for humans (Preziosi, 2003). We know from historical records and from literature (Harari, 2014: 3-10) that we are but one species in a vast space in time and the knowledge that many generations have come before can be overwhelming. Taking a moment in a museum to study an object can help us to position ourselves contextually in what exists presently and in what has existed historically. This is a powerful possibility for a viewer open to accessing the messages and clues hidden, contained, and revealed in a work of art.

The past can be an abstract concept for young people to understand but if they are to develop an informed understanding of past societies through engagement with art then they might be better positioned to contextualise life in the present day (Bromberg, 1938). Stylianides embraces this possibility, concluding that young people should be encouraged to acknowledge that 'art provides representations of life including the experience and the expression of feelings' (Stylianides, 2003: 154). He insists it is important that young people come to accept negative and positive feelings that are stimulated by art in order to 'appreciate the complex nature of their own interactions with art objects' (Stylianides, 2003: 155). For Stylianides (2003), the experience that evokes a feeling of unhappiness is as important an opportunity for self-realisation as is the experience that evokes a happy emotional state. It follows, then, that engagement with art might stimulate a wide array of emotions and lead us to engage our emotions in order to make sense of who we are and why we think and act as we do. In relation to these proposals of Stylianides this study will consider how the young people in my study react to negative and positive feelings stimulated by art and whether that brings them any sense of self-realisation.

1.2.3 Rationale of Engaging with Art Objects: resonances that promote other forms of learning

From these opening paragraphs three possibilities were revealed that promoted further learning for me. Firstly, that my own responses to art could perhaps help me better understand and define aesthetic experience as ‘the combination of pleasure, interest and curiosity defining aesthetic experience’ (Walsh-Piper, 1994: 106). Secondly, if what Preziosi said is true insofar as ‘engaging with objects and visual images can help us better understand ourselves’ (Preziosi, 2003: 3), then making connections with artworks and artists of the past could lead me to improved self awareness and understanding. Thirdly, as Stylianides purports, through identification with the emotions expressed in/through a work of art we may gain clearer insight into ourselves because ‘engaging with art might help reveal to us who we are through accessing and engaging our emotions’ (Stylianides, 2003: 154).

These ideas summarised and encapsulated the major focus of how I initially conceptualised this study. What I wondered was whether, why, and, if so, how engagement with art might resonate for others, particularly for children in their formative years, where the concept of resonance was taken to describe an instance where an emotional response/connection was felt in relation to a work of art. The study subsequently showed that ‘resonance’ for children held the same properties as did ‘resonance’, above, for adults. These ‘resonances’ are explored in greater detail in Chapter 5. Suffice it at this point to say that an artwork that ‘resonates’ for an adult, or child, has the power to evoke enduring and meaningful images, memories, emotions. Believing as I do that the formative years can play an important role in securing an interest in art or, conversely in disengagement with art, I was keen to explore the effect that frequent engagement might have on young people (Dissanayake, 1995: 37).

Having described my personal reasons for wanting to embark on some such study of these ideas, on a professional level I responded equally strongly to the claims of Walsh-Piper, Preziosi and Stylianides. Hence, I will now consider what were the professional beliefs, experiences and reflections that intensified and underlined my decision to make them the specific focus of my research and I will outline my professional reasons for choosing to embark on this research project.

1.3 Professional Reasons for Research

As an art specialist teaching in the primary sector, I longed to provide opportunities for the young people in my care to explore artworks, just as I had as a child. At first, I would share photographic reproductions of well-known artworks with pupils and I would note their interest as we considered the artist's chosen subject/s and style of drawing or painting. During Interview 1 (see Appendix 6), my first question focussed on the children's prior experience of Kelvingrove Art Gallery and Museum when I asked if they had visited the museum previously and if so, what they had found interesting. Listening to their responses, I began to realize that many of them had only limited experience of a museum and of original artworks first hand. While their responses affirmed my decision to include frequent opportunities for engagement with the 'genuine article' throughout the research project, I felt instinctively that these children were being aesthetically, culturally and emotionally deprived. My belief stemmed from feeling and was not based on research or theory. What if such deprivation at an early age meant that these individuals would discount the possibility of access to the museum or gallery experience from their lives forever? With the opportunity for a raw, uninhibited and frequent response to artwork at an early age lost, perhaps these individuals would continue through life oblivious to the power of art to engage and move the senses (Dissanayake, 1995: 28-29) or possibly to fall prey to the perils, at best, of recognising 'legitimate taste' only in relation to art objects (Bourdieu, 1980: 225-254). As an art educator, I have frequently had to cajole and tease opinions on artworks from children and adults who seem almost paralysed with fear at the prospect of sharing an opinion on art let alone participating in its production. My experience has exposed a vulnerability in those I have worked with in which they seek a 'correct' answer when asked to comment on visual art or in which they feel compelled to inform me that they cannot draw or paint. Asked if he enjoys looking at art, Child Seven's pre-project interview-response embodies the type of vulnerability that I refer to when he says: 'I tried it once but I failed'. This response suggests a particular evaluation of art as a concept on the part of Child Seven. He seems to view art through a singular lens and in his opinion, he is incapable of replicating his understanding of art as a singular entity. It is impossible now to be certain why Child Seven had formed such a singular view of art as something out with his grasp, both in terms of looking and producing, but I believe, following Bourdieu (1984), that his view may have been coloured by: 'legitimate relations to culture and to works of art' (1984: 2) depending on his prior access to and experience of, art. I believe that to dispel narrow perceptions of art as unreachable or elitist, those responsible for educating young people need to facilitate and

encourage frequent opportunities for engagement with art in a variety of contexts, including museums.

When I take a new group of students for the first time, I ask them to share their past experiences of art as a taught subject. I tell my students that art is open to interpretation and that there is no wrong answer but I see them looking at me with distrust. Years of persuasion from family, friends, teachers and society more generally have convinced them that art equals Michelangelo or Van Gogh, the ‘legitimate’ art to which Bourdieu and Nice (1980) refer. Each time I have to peel away the layers of misconceptions and bolster their confidence until we reach a place where they are prepared to ‘have a go’. I use the phrase: ‘have a go’ because it was used repeatedly by the project participants towards the end of the research project to describe a shift in attitude towards viewing and doing art, resulting in a new-found willingness to ‘have a go’. Lowenfeld (1987) identifies the pre-schematic and schematic stages of creative and aesthetic development as a time when young children feel uninhibited about interpreting and producing art. What happens between these uninhibited stages and the later stages of primary school and beyond? Lowenfeld (1987) identifies the stage when young people become inhibited about the artistic capabilities as the ‘Gang Stage’. He suggests when young people reach the age when they become aware of another’s ability to capture realism in their artwork, they may begin to compare their own work in a negative light against that which appears more realistic in terms of the artist’s depiction of their subject and so acceptable to society. It seems to be from this stage onwards young people can become disengaged with art. By situating much of my study in a museum where works have been selected according to someone’s tastes, it could be said I was reinforcing legitimisation of art but I hoped the opportunity for self-selection of works, an open-ended remit for interpretation, the related practical element and the frequency of visits might help to make the works feel more accessible to the participants involved in the study. Earlier, I highlighted Child Seven’s pre-project perception of art as something he had once tried and failed but, as will be discussed in Chapter Eight, Child Seven’s later responses indicate his attitude towards looking at and producing art appear to change as visits increased.

As an art specialist, I was often afforded the privilege of access to resources and time for the teaching of art skills but it was the authentic experience, the ‘subjective experience’ (Linko, 2003: 75), in which people engage with personal memories, experiences and their felt emotions, to which I wanted my pupils to

have access. As a teacher I would organize regular trips to Glasgow museums and exhibitions. The reaction of young people to these experiences was fascinating and I noted, albeit informally, their questions came bubbling up in relation to the art exhibits. Linko (2003: 65) maintains first-hand observation of artwork within the museum context 'usually has a strong component which includes intensive and nostalgic processing of one's memories and experiences'. This suggests the linking of cognition and emotion through art. On the point of looking at original artworks, Hickman, in discussing his own research, insists the original work of art and not a printed copy contributes to the quality of the overall experience for the viewer (2010). These observations of Linko and Hickman perfectly echo both how I felt, and how the children seemed to feel, about these trips described above and about how I had responded to and interpreted my own early and later experiences of viewing original works of art in a museum. Since it is this reaction which prompted the study in the first place, it seemed necessary for me to unravel what lies behind the particular significance of looking at original art works in an art museum. I also wanted to explore the influence of engaging with art across an extended period on the learning of children.

As a school teacher, I noted during these trips that the museum space seemed to play an important role in how the young people interacted with artwork. During museum visits I noticed that children who often struggled to concentrate in the classroom environment would appear energized and enthusiastic to learn. An earlier experience when teaching in school remained with me for years to come and was one of the formative experiences that moulded my own desire to explore the power of original artworks to engage learners. During a visit to Glasgow's Hunterian Museum, one young pupil, whose attendance was irregular and who struggled to focus on his studies, led me and his peers to a painting of Mary Queen of Scots. As a class we had been studying fashions associated the Stuart reign and while the child responsible for identifying the portrait could neither recall her name nor role, he instantly recognised her from his studies. He proceeded to identify and describe elements of her clothing we had explored in class. As he spoke, his peers joined in, also recalling their classroom learning and applying it to the work they were now viewing. I stood back, watching and listening as the young people interacted with the artwork and with each other. Their enthusiasm was palpable and I was struck by the power of original art in a context beyond the classroom to engage and stimulate the viewer. As a teacher, I was privy to this boy's challenging home life and I knew the reasons for his low attendance but that visit to the museum was the most enthusiastic and engaged that I ever saw him. The same children, post-museum,

would discuss the artworks they had viewed, recalling memorable subjects in the paintings. Sometimes, they would include visual references to these works in their own drawings and paintings, suggesting a possible link between what they were making and what they had seen. For Walsh-Piper (1994: 106), the design of museums often supports the objective of focusing on the aesthetic experience, providing a space where the observer/participant can gain ‘a feeling of separateness from the everyday world’. I will expand on the aesthetic experience and its connection with art appreciation in Chapter Two and pursue these themes further in Chapter Four when I discuss nurturing aesthetic awareness in children through the art experience.

Now, in my current university lecturer post, my remit includes the responsibility for the art education of student teachers. ‘Art education’ in this instance means these students are expected to learn about the understanding, appreciating and making of art, at their own level, and also about the theory, policy and practice of teaching and learning of art in schools. In this role I continue to incorporate visits to local museums and galleries, where I use the artworks as a stimulus for student learning. While the adult students tend perhaps to be a little more inhibited or restrained in expressing their emotions than the children, their enthusiasm for the gallery experience is, nonetheless, equally palpable. I often begin these experiences by selecting an art exhibit for viewing purposes before asking the students to self-select works for discussion. Initially, when I pose questions relating to the artwork or I ask them to share their thoughts, the students appear quiet and almost intimidated. As they are gently encouraged to respond to what they see and think, their confidence seems to grow and they become slightly more daring and willing to contribute observations and opinions. When I follow-up with a tutorial on ‘What is art?’ two weeks later, they are more readily inclined to share their thinking than during the initial stage of the museum visit and they seem keen to offer a more personalized viewpoint than to say what they think is the correct answer. This pattern has occurred so frequently I have lost count of the number of students who inform me retrospectively that they derived significant enjoyment from their experience in the museum. Accordingly, I am confident some kind of reaction takes place when they engage with art in situ. What I have observed during these past trips seems much more than a mere tendency. Over the past ten years, I have become convinced much more is happening than an apparent superficial tendency for the students to talk more openly in these post-visit communications than they did during or immediately after the visit. The students seem readier, more likely to comment on visual art during consecutive museum visits and in

University. While my observations are based on my experience as a teacher, whatever is happening strikes me as a powerful phenomenon, worthy of further investigation. Indeed, further investigation of this phenomenon is precisely the aim of this research project.

While I feel confident the museum experience, and the opportunity to engage first hand, is a valuable one for children and adults alike, my evidence, to date, has been very informal and purely anecdotal. Consequently, I felt committed to explore if, how and why the first-hand art experience might influence engagement with other worlds, that is with the aesthetic, the emotional and the cognitive experiences in young people. My own, early engagement with Eardley's waifs (Fig.1) seemed to stimulate my imagining of the relationship between subjects in a painting and my application or possibly projection of a personal experience regarding a personal childhood relationship. I wanted to consider if and how engagement with art might stimulate access to other worlds; the aesthetic, the emotional and the cognitive while simultaneously informing the child's own understanding of him/herself as situated in the world. Furthermore, I wanted to explore the 'other worlds' that could be conjured in the imagination of a young person in an educational context. The other world of the physical would be significant since the participants would be asked to respond either verbally or practically to original artworks in museum contexts. I shall consider what accessing these other worlds might involve.

According to The Scottish Government, 'Literacy, numeracy and health and wellbeing are recognised as being particularly important' (Scottish Government: 2010). While not dismissing that view, I have grave concerns for its use of 'particularly' and the esteem or lack of it, with which art education is viewed in Scotland and beyond and my concerns are shared by Hickman (2010). Although I recognize fully the importance of designing and implementing a broad curriculum for all, as an art educator, I feel frustrated and dismayed by the apparent marginalization of art in schools in Scotland. In advance of the implementation of Curriculum for Excellence (Scottish Government: 2010), Wilson et al. (2008) seemed to endorse my reservations about the Scottish curriculum's lack of support for arts education:

The effectiveness of the curriculum guidelines in providing support and

guidance for schools, their effect on the importance placed on the arts by schools and local authorities, and qualitative benefits accruing from schoolchildren's participation in the arts are not certain (Wilson, et al., 2008: 38).

In discussing the 'wide range of planned experiences' on the Curriculum for Excellence, Priestley and Humes (2010: 22) refer to the Scottish Executive's Curriculum Review Group Report (2004: 13) '[which] will include environmental, scientific, technological, historical, social, economic, political, mathematical and linguistic contexts' (Priestley and Humes 2010: 22). While Priestley and Humes (2010: 22) note that 'these broad headings are not fleshed out in any way' it is striking that no mention whatsoever is made of art or of expressive arts in terms of these contexts. More generally though I am disturbed that, in recent years, there has been a noticeable reduction in time provision of education in the arts at all levels of education in the United Kingdom. To quote Doddington:

Concerns have been raised in the UK that teacher training in arts subjects is subject to a diminishing allocation of time, or wide disparities in understanding and commitment, at initial teacher training institutions (Doddington 2004 in Wilson et al., 2008: 39).

On the broader educational landscape, we hear little of the value and importance of art education and even less about the importance of young people interfacing directly with original art exhibits. The marginalization of art has long been a concern for art education. Kimbell (2000) indicates one reason for this in England:

It has been argued that the government, through Ofsted, exerts pressure on English schools to achieve and excel in the key areas of the curriculum such as mathematics and language, and that this implies a perceived downgrading of the arts (Kimbell (2000), in Wilson et al. 2008: 38).

In Scotland, the National Improvements Framework (Scottish Government, 2017) emphasises the importance of literacy, numeracy and health and wellbeing as essential skills for all school leavers. These subjects are highlighted as being essential to learning in all other areas of the curriculum and therefore are presented as priorities for teachers (Scottish Government, 2009: 10).

Equally worrying to this apparent marginalisation of art in schools is that a visit to a museum to observe and to interact with art is not a compulsory event or a common occurrence for young people of school age in Scotland. The Scottish curriculum; Curriculum for Excellence (2010) offers guidelines that encourage engagement with

cultural organisations but doesn't stipulate museum visits as a compulsory curricular feature. Instead the guidelines state:

My learning in, through and about the expressive arts:

- enables me to experience the inspiration and power of the arts
- recognises and nurtures my creative and aesthetic talents
- allows me to develop skills and techniques that are relevant to specific art forms and across the four capacities
- provides opportunities for me to deepen my understanding of culture in Scotland and the wider world
- is enhanced and enriched through partnerships with professional arts companies, creative adults and cultural organisations (Curriculum for Excellence, 2010: 2)

A museum visit then would rely on the will, interest and access to resources of individual educators. I firmly believe visits to museums to study and to interact with art exhibits should be a compulsory feature of the curriculum for every young person in Scotland, not as a token gesture but as a frequent and valued experience that is executed with knowledge and expertise on the part of the educator responsible for the visit.

As an antidote to what I believe is a maligned attitude towards the educational value of art in the curriculum I will explore the possibilities for facilitating learning in the museum context in Chapter Two. In Chapter Four I will then consider the value of art and aesthetic.

1.4 Probing the Merits of Museum Visits: accessing other worlds

Initially, I was keen my study should focus primarily on what happens emotionally when young people engage with art exhibits but, given my role as an art educator, I also wanted to examine ways in which the children's own technical skills in art might be influenced by their engagement with art exhibits. Both my personal experience and my work as an educator have instilled an acknowledgement of the importance of encouraging opportunities for first hand interaction with original art in young people. I believe aesthetic and artistic development, derived from art education visits to museums, does not happen in an art vacuum. The technical skill in art cannot be separated from an investigation into the relationship between the learning that occurs as a result of the engagement with original artworks and the making of art by those who have learned from the interaction with the original

works of arts. As my methodology in Chapter Seven documents, I incorporated a practical element into my own research project to create an opportunity for art production to be influenced by art viewing and vice-versa. I incorporated this practical aside to my study for two reasons: to complete the art teaching-learning cycle, and to guarantee children had made some art during the period of the visits in order to ensure they would be able to reflect on whether engaging with original artworks in situ had influenced the creation of their own art work. My own research was not concerned directly with their creations but with their reflections on the artwork they produced following the viewing sessions.

1.4.1 Probing the Merits of Museum Visits: accessing other worlds - intentions

In the sections above I have outlined my long-held professional and personal beliefs that frequent and sustained engagement with original artworks in museum settings might impact aesthetic, emotional and cognitive awareness and development in young people.

In undertaking this study, I was eager to explore and challenge my beliefs. To that end I struggled over wording an overarching research question to make it specific enough to keep me focussed but open-ended and flexible enough to allow for exploration and any relevant yet unexpected turns and information that participants might reveal. (For full explanations of why a question that was at the same time ‘focussed and specific’ and ‘open-ended and flexible’ was needed, see Chapter Two Aesthetics and Art and Chapter Seven Methodology).

That relatively little attention is paid to art in school in government policies and very little acknowledgement is given to the importance and value of visits to museums for young people prompted me to formulate the question ‘What is the value of engaging with artworks in situ?’. However, since ‘values’ seemed not only a researcher’s minefield but were wide of the mark of what I actually wanted to explore, that question became: ‘What happens when children look at art in situ?’. This, I hoped, was an exploratory question which would allow me to consider a variety of concerns. I was interested to explore whether the critical aspects of aesthetics function at primary school levels. If so, I questioned. Do other children’s experiences when engaging with art compare to those I remember having had as a

child? If so, I wanted to explore possible relationships between the development of aesthetic judgement and emotional and cognitive development. Arising from these, I hoped to explore any potential links between aesthetic development, the emotions, knowledge and artistic skills.

From these opening paragraphs three possibilities are revealed: ‘the combination of pleasure, interest and curiosity defining aesthetic experience’ (Walsh-Piper, 1994: 106); ‘engaging with objects and visual images can help us better understand ourselves’ (Preziosi, 2003: 3), and ‘engaging with art might help reveal to us who we are through accessing and engaging our emotions’ (Stylianides, 2003: 154). Walsh-Piper, Preziosi and Stylianides’ ideas summarised and encapsulated for me the major focus of how I had initially conceptualised this study. That is, the aesthetic experience of engaging with art objects and visual images can combine pleasure, interest and curiosity to reveal to us who we are. Additionally, it is when these aesthetic experiences involve and draw on our emotions that we more fully and clearly understand ourselves. These potential links between aesthetic development, intellect and emotions particularly interest me and will be explored in detail in Chapter Four.

What I wondered also was whether, why, and, if so, how engagement with art might resonate for others, particularly for children in their formative years. Believing as I do that the formative years can play an important role in securing an interest in art or, conversely in disengagement with art, I was keen to explore the effect that frequent engagement might have on young people (Dissanayake, 1995: 37).

1.4.2 Probing the Merits of Museum Visits: accessing other worlds - questions

To allow me to explore my ideas about learning in art, the following questions initiated the study:

Question One:

What emotions might young people experience and express when encouraged to engage with self-selected art exhibits in a museum context and how might aesthetic awareness be associated with the emotions expressed?

Question One was included to enable me to explore and identify young people's emotional responses to art in a museum context. As an art educator I have always been intrigued not only by the interaction between viewer and artwork but also by the possible role of the emotions in that dynamic. Therefore I wanted to investigate whether visual art might stimulate an emotional reaction in young people and, if so, focus one aspect of my research on the types of emotional responses incited. My research aims, as well as current theory on aesthetics, aesthetic awareness, aesthetic development, emotions, emotional expression and artistic skills and knowledge, suggested, at an early stage in my study, that these factors are interconnected. These features and links are examined in Chapter 4 and my terminology is clarified in the glossary.

Since they offer first-hand experiences of original artworks, for me it was essential to situate the experience of looking at original artworks in museums and galleries. (Original art is unique. Qualities of original art: scale, texture, immediacy get lost in reproductions.) Conscious from my reading that art as a stimulus for emotion is often associated with aesthetic awareness, it seemed that to be thorough in considering emotions and art, I should also take the role of aesthetic awareness in that experience into account.

Question Two:

How might engagement with artworks in museums indicate the acquisition of artistic knowledge and the application of this knowledge to develop practical skills and how might aesthetic awareness be associated with both?

While the study of the relationship between visual art, emotions and aesthetic awareness was a prime focus for me, I wanted also to explore the effect that looking at art in museum settings might have on young people's own artistic knowledge and practice. As an art educator, I have frequently observed young people seemingly lacking in confidence about where and how to begin when asked to engage in the creation of artwork. Question Two, it seemed, might offer some insight into the influence, if any, that observing and discussing art might have on their own perceptions of changed or developed technical knowledge and practice.

Question Three:

How might frequent, first-hand engagement with original works of visual art observed in a museum setting affect young people's engagement with art?

Formal school visits to museums to study artworks can be infrequent and at best annual. From my own experience in schools and university I am conscious that cost, time and curricular priorities can dominate educational practices and that frequent museum visits to study art are rarely a priority for teachers in Scotland. While my study would explore emotional, cognitive and physical responses to visual art in a museum/gallery setting, I was keen to explore the possible effects of sustained engagement over an extended period on the responses of the young people involved. While any effects identified could be attributed to the natural development of knowledge and skills over time, I hoped that by establishing a baseline of participants' views and experiences with an interview pre-project, I might be able to observe the significance of changes in views and attitudes towards experiences as the project progressed across its six-month duration. This is not to say that any affects or effects can be measured but it is hoped that facial expressions, use of language, nature of concepts and thinking as expressed through interviews and video recordings can be probed in discussions to see whether any changes in children's aesthetic, emotional, cognitive development can be observed.

Question Four:

What kinds of art exhibits might interest and engage young people in museum settings and why might they be drawn in to specific works of art?

Question Four was designed to explore any identifiable patterns in the preferences and selections of artworks by the young people in this particular study. As an art educator I was keen to know if the study participants might convey a preference for artworks of a particular style, era or subject. Formal art lessons and activities can involve the study of a particular work, pre-selected by the educator but I was keen to discover if, when offered free choice within a museum context, which styles, eras or subjects might be selected and why. The free choice to which I refer to was restricted within the confines of two of Glasgow's most prominent art galleries and museums: Kelvingrove Art Gallery and Museum and the Gallery of Modern Art. This meant that the participants' choices would be restricted to the artworks on show in both museums. Additionally, by selecting the theme of portraiture, I was also restricting the free choice element to a particular theme.

To optimise the children's learning in the gallery or museum it is not simply the visit itself that is important but the quality of the facilitation that takes place

during the visit and the quality of the cycle of learning pre/during/post visit. My opinion here is endorsed by Andre, Durksen and Volman (2017) when, in their study of facilitating children's learning in museums, they conclude that:

museum researchers and educators should co-create learning environments that welcome children with effective and powerful learning strategies and activities that enhance their learning by combining different interactivity types (Andre, Durksen and Volman, 2017: 68).

Question Five:

As an educator, what might I learn about the role of aesthetic awareness in relation to the learning and teaching of art from using original artworks in museum contexts as stimulus?

I wanted to interrogate my own attitudes and belief that the benefits that accrue from multi-visits of this kind have a wider impact on children's learning and development than simply on their immediate understanding, appreciating and making of art. To that end the first four of the questions above relate to the personal motivations for this study outlined in the vignette at the start of this chapter. The fifth question concerns my own professional understanding and development. In the Methodology Chapter I consider how best might I now develop my own professional practice from the knowledge, understanding acquired through the research process above. In Chapter Two the ways in which these questions were translated into the research design and how they were acted on are outlined.

1.5 Chapter One Summary and Link with Chapter Two

Embedded in an educational context, my project is small-scale. Should I find any link between learning and the art experience in/through the museum, it may support the idea of further enquiry into whether the museum experience might become a compulsory feature in school curricula. Taking precedence over that, however, I intended to explore how engaging with art involves the emotions in learning and may help develop an aesthetic awareness and critical ability that might enhance children's cognitive, emotional and social development.

However, before I can talk about learning as associated with looking at/engaging with art, I need to begin with an explanation of learning in a more general sense. Therefore, Chapter Two examines the nature of learning and some of the theories related to it. From there, Chapter Three connects perceiving, thinking and feeling

to aesthetics and art appreciation. Chapter Four narrows that focus to explore how nurturing aesthetic awareness in young children might be developed through the art experience. Chapter Five delves more closely into the museum experience and engaging with art objects and museum spaces. Chapter Six considers how first-hand engagement with art might affect increased engagement with the practice of making art and the development of an individual's understanding of their own and others' practical skills. The methodology for the project is covered in Chapter Seven and the presentation and analysis of the data appears in Chapter Eight. Chapter Nine forms the concluding chapter with limitations of my study, the findings, concluding reflections, recommendations for further research and a discussion on the impact of this study on my professional practice. I now develop the nature and relevant theories of learning in Chapter Two, relating these to learning in art and in museums.

Chapter Two

Learning: theories and factors relevant to personal-emotional and socio-cultural development

Introduction

In the previous Chapter, I explained my reasons for focusing my research study on museum education and specifically on the use of artworks in museums to engage young people. I presented some aspects of engagement with artworks that I intended to investigate to further develop my own knowledge and understanding of any perceived emotional and cognitive effects on young people. In my conceptual framework I intend to explore the 'why' and 'how' of the effects of the museum experience on young people with a particular focus on the educational benefits that the museum art experience can afford.

In today's educational climate resources are at a premium and accountability is a frequent theme (Meek, 2006). A strong academic justification is required before even a single museum trip would be permitted and financed within a standard school term. Against this background, in this Dissertation I will argue that art, and specifically original artworks in a museum context, can support young people to inhabit a variety of worlds where they will have opportunities for aesthetic, emotional and cognitive realisation. As an art educator my interest is in the learning opportunities and associated potential for human development that art and museums can offer. It is hoped that this study will add further evidence to Hickman's (2010) belief in art as a powerful force for human development and might offer a microcosm of the aesthetic, emotional and cognitive benefits that art and engagement with museum art could yield for young people.

For an educationalist the concept of learning is an ever-present preoccupation. Hence as an art educator, if I am to facilitate and inspire young people's learning I must gain further theoretical insight than I might already have into how children might learn in and beyond museums. Since this study is about how children's looking at art might variously affect their development a broader educational foundation is also considered in relation to engagement with art in the museum context. Accordingly, in this chapter I trace some relevant learning theories partly because I need to inform, explain to and challenge myself about what, as I said in

Chapter One, 'I have instinctively felt and believed for many years' that art education supports much wider development than drawing or painting skills. That 'instinct' is no longer adequate. Instead, I now need to know, to understand and be able to evidence and justify.

Since this study is about how children's looking at art might variously affect their development a broader educational foundation is also considered in relation to engagement with art in the museum context. Accordingly, in this chapter I trace some relevant learning theories partly because I need to inform, explain to and challenge myself about what, as I said in Chapter One, 'I have instinctively felt and believed for many years' - that art education supports much wider development than drawing or painting skills. This means that one of the biggest challenges throughout the course of the study was to ensure that my assumptions were adequately challenged and that I was not simply selecting and using theories to support my own beliefs. I learned not least that 'we cannot separate ourselves from what we know' (Crabtree and Cohen, 2008: 333). I discuss my surprise at the children's reaction to a ten-minute long video in GoMA in Chapter 8. How my instincts and assumptions were questioned is addressed in Sections 7.1.2 Epistemological Issues and 7.1.4 Axiological Concerns and discussed in the Conclusions. My existing knowledge and views on art education and children's learning in art were also challenged at every stage in the study especially as noted in Chapter 4 which addresses emotions and aesthetic awareness and in Chapter 8 when analysing data and the children's knowledge and understanding of art skills. How emotions and aesthetic awareness were employed is demonstrated and discussed in Chapter 8 Presentation, Analysis and Discussion of Data and Chapter 9 Conclusions. As also discussed in Chapter 8, according to the children's own perceptions, engaging with original art expanded their own skills in making art. I needed to consider how art and museums might facilitate that self-realisation and growth for the young participants in the study and I explore that in Chapter 2. I also needed to consider how art and museums might facilitate self-realisation and growth for the young participants in the study. To these ends I propose a possible line of development of learning theories leading to Falk and Dierking's 'Contextual Model of Learning' (CML) (2000:10). This affords a framework and lens through which other relevant theories and practices about learning may perhaps be critiqued. Since learning styles and modalities have long been pervasive in educational practice in Scotland and elsewhere these ideas are touched on but criticised. Finally, the visual and the aesthetic are introduced to be developed

further in Chapter Two, Aesthetics and Art Appreciation: connecting perceiving with thinking and feeling.

2.1 Locating Learning

The young participants in my study were born circa 2006 into a fast-changing world. Their survival will depend on adaptable dispositions and new knowledge and skill sets.

2.1.1 21st century learning and skills

Referencing Binkley et al. in their 2020 report on a global survey of how the international community is implementing the introduction of 21st Century Skills into policy and curricula, the Global Partnership for Education (GPE) (Global Partnership for Education, 2020) describe twenty-first-century skills as:

abilities and attributes that can be taught or learned in order to enhance ways of thinking, learning, working and living in the world. The skills include creativity and innovation, critical thinking/problem solving/decision making, learning to learn/metacognition, communication, collaboration (teamwork), information literacy, ICT literacy, citizenship (local and global), life and career skills, and personal and social responsibility (including cultural awareness and competence) (Binkley et al., 2012: 18, cited in GPE, 2020: v) .

GPE is a partnership of major world organisations, for example UNESCO and the International Monetary Fund, who have taken on the mantle for supporting the development of the United Nations 21st Century Skills initiative in a globally sustainable way. According to feedback from GPE's international survey, the importance of this skill set for social and economic survival is recognised globally. However, education systems, school and teacher education curricula even in the Western World are not necessarily addressing the challenges. I believe this study does address explicitly and implicitly the skills and attributes outlined above. Through the same kinds of learning as described, this study aims to put the child at the centre and to develop the young participants 'potential as active agents in the unforeseeable future' (Global Partnership for Education, 2020).

Through a 21st century innovative approach to teaching and learning beyond the classroom in a creative arts subject, this study aims to link aesthetic development with cognitive, emotional and social development. In turn, that connects this study to 21st Century Skills in a variety of ways as pertains above, especially in ‘learning and innovation skills (creativity and innovation, critical thinking and problem solving, communication and collaboration)’. Both aesthetic development and cognitive development involve ‘critical thinking. Interpersonal and self-directional skills / initiative and self-direction, social and cross-cultural. These are all addressed in this study, and, in an ‘other learning environment’ to a classroom.

I now consider a possible line of development of the learning theories that led to Lave and Wenger’s (1991) theories of situated learning and Falk and Dierking’s (2000) Contextual Model.

2.1.2 A Theoretical Continuum?

Rousseau’s essay, ‘Emile, or On Education’, written in 1762, marks the foundation of child-centred education. During the late 19th and early 20th centuries, when much of British mainstream education was cognitive-based, a line of respected progressive European educationists, including Montessori, Steiner and Emilio Reggio, based their systems of experiential child-centred education on the theories of Rousseau and Dewey. The pragmatic theories of Dewey (1910) stand out as particularly prescient and applicable today. While connecting thinking and enquiry, enquiry and experience, experience and learning, Dewey also stressed the social nature of thought. In Dewey’s view no-one ever has original ideas. Always our most novel thoughts or theories arise out of the ideas of others (Dewey, 1916). Sixty-plus years later, Piaget (1971, 1975/1985), a constructivist, presented his ideas regarding the formation and modification of schemata and, in common with Dewey, proposed that cognitive development required experience in order to attain a balanced sense of understanding of the external world. In 1978, the ongoing work of Vygotsky, a social-constructivist, was translated into English and he proposed, among other theories, his Zone of Proximal Development (ZPD), a theory based on the idea that a younger learner, unable to perform a mental or practical task alone, is capable of succeeding at the same task when helped or supported by a more experienced person. The liminal space between cannot and can do is known as The

Zone of Proximal Development. Piaget and Vygotsky were selected as relevant to this study because their theories, albeit conceived in an earlier era than the information-saturated world of today where knowledge can be sourced so easily using technology, directly influenced the contemporary educational theorists whose socio-cultural work had a strong bearing on this study, including, for example, Lave and Wenger (1991), Costantino (2002), Rogoff (2003), Falk and Dierking (2010).

Matusov and Hayes (2000) challenge the impression we might have of Piaget's envisaging a Child Nine his or her own private learning bubble, isolated from others and actively and reactively involved purely in his or her own learning. They claim that Piaget proposed it was through experience + interaction (with things animate as well as inanimate) that children learned. Vygotsky on the other hand always positioned his theoretical perspectives in a world inhabited by the child and others. According to Vygotsky, the child, existing and interacting within a real socio-cultural world, is already an agent of his or her own knowledge acquisition while open to others' influences. Others too have studied this question of culture. For example, Best (1999) argued even more strongly than Vygotsky that human growth is inseparable from culture and indeed can only develop within a culture. Matusov and Hayes (2000) point out that:

... from a current sociocultural perspective, cognitive development is embedded in social contexts and their separation is considered impossible and, thus, cannot have 'effects' (Matusov and Hayes, 2000: 215).

In my research study the young people I worked with were afforded the opportunity to experience a sense of culture by way of engaging with the art collections housed in two local landmark museums. At the heart of my study is the intention to illuminate the possibilities for human growth using the cultural tools accessible to these young people. If education is to produce people who will be enabled to lead personally fulfilling lives while working gainfully and functioning effectively in society, then new mindsets (creative, problem-solving, open-minded, ability to link ideas and learning across disciplines), skills sets (intra- and inter-personal, communication, negotiation), and *modus operandi* (as yet unknown) are required at all levels of education systems (Global Partnership for Education, 2020). This is supported by Hickman's claim that learning in and through art will go some way to equipping people to cope and succeed in this complex demanding kind of society (2010: 57).

Although each belonged to quite different societies and regimes, the works of both Piaget and Vygotsky reflected and supported the cultures of their respective hegemonies (Matusov and Hayes, 2000). In current post-modern societies comprising of multiple realities, perspectives and truths, neither unity of social cognition nor of context applies. The postmodern world was well-established by the time the next series of educationists, whose theories impact on this Dissertation, created their main work. One of these players whose work continues to influence contemporary teaching and learning is Howard Gardner.

As a result of his own studies of the development and breakdown of cognitive and symbol-using capacities, Gardner (1975, 1979, 1982) became convinced that the Piagetian (Piaget, 1970) view of intellect was flawed. Whereas Piaget (1962) had conceptualized all aspects of symbol use as part of a single "semiotic function," empirical evidence was accruing that the human mind may be quite modular in design (Gardner and Hatch, 1989: 4-5).

Gardner went on to devise a far-reaching means of looking at cognitive and symbol-using capacities: multiple intelligences as I shall outline below.

2.1.3 Multiple Intelligences

Gardner's enthusiasm was rooted in children's artistic development. His theory of Multiple Intelligences (MI) challenged the traditionally accepted norm that the symbolic systems of language and mathematics held supremacy on school curricula (Gardner, 1983). According to Gardner, although these subjects were considered superior to others on the curriculum, it seemed that intelligence as a natural cognitive ability might be interpreted and defined more broadly (Gardner and Hatch, 1989).

Gardner was disturbed by the nearly exclusive stress in school on two forms of symbol use: linguistic symbolization and logical-mathematical symbolization ... If different kinds of items were used, or different kinds of assessment instruments devised, a quite different view of the human intellect might issue forth. These and other factors led Gardner to a conceptualization of human intellect that was more capacious. This took into account a wide variety of human cognitive capacities, entailed many kinds of symbol systems, and incorporated as well the skills valued in a variety of cultural and historical settings. (Gardner and Hatch, 1989: 5)

In the hope that, among other things, MI might help raise the level of respect given to arts subjects, Gardner and Hatch (1989) proposed that the arts might nurture alternative yet equally valid knowledge and skill sets. In the late 1980s in the UK teachers of the arts felt vulnerable because of the extent and speed of proposed educational reform (England's 1988 Educational Reform Act and Scotland's 5-14 Curriculum Guidelines (SED, 1988)). When, a few years later, Gardner developed practices for teachers based on his theory (1993), his theories and practices were widely acclaimed and adopted. For example, the Irish Primary School Curriculum in 'a vision for primary education':

... celebrates the uniqueness of the child, as it is expressed in each child's personality, intelligence and potential for development. It is designed to nurture the Child Nine all dimensions of his or her life—spiritual, moral, cognitive, emotional, imaginative, aesthetic, social and physical. (Irish Primary Curriculum: 1999, 6).

At a conference in Trinity College, Dublin, to promote the Irish Primary Curriculum and Howard Gardner's MI theory's central place within it, Best (1999) challenged Gardner's theory fundamentally. He reasoned that Gardner's MI theory was flawed because it was rooted in mind-body duality. Nevertheless, beleaguered teachers of the arts in the late 1980s particularly espoused the theory of MI since it gave them what they regarded as a supporting academic lever at a time of increasing educational accountability and wide curriculum review.

Generally, however, it takes a long time for theory to percolate through policy into practice. Whatever the criticisms of Piaget, Vygotsky and Gardner, from my professional work I know that their theories still prevail in teacher education curricula today. Thereby the children engaged in this study are taught by teachers whose practice is influenced by the theories of Piaget, Vygotsky and Gardner. Gardner seems to have been concerned with a notion of the 'democratisation of the hierarchy of knowledge'.

Gardner, in promoting the concept of Multiple Intelligences, was not alone in championing the place of alternative modes of thinking beyond the mathematical-logical. Since the mid-twentieth century, philosophers of the arts in education (Langer, 1953; Best, 1999) argued that the arts offer a valuable alternative way of knowing and understanding the world - no less valid than those subjects at the top of Plato's Hierarchy of Knowledge. Although the phrase 'democratisation of

knowledge' had not yet been coined, in arguing for the status of other forms of knowledge and understanding, these aforementioned academics were arguing to raise the status of knowing and understanding in the arts and thereby of those who practised them professionally and in education. Meanwhile, although the importance of STEM (Science, Technology, English and Mathematics) subjects is still highlighted in contemporary curricula, organisations such as the Arts Council England (2019) and King's College Cultural Community (2016) now strongly promote cultural capabilities for everyone.

With that awareness of the need to provide access for all to the arts comes a raised awareness of the democratisation of the hierarchy of knowledge. Advocating ways of knowing and thinking in the arts in education some theorists highlight the status of feelings, aesthetics and what it is to be human. They include Langer, apropos 'the role of feelings in knowing' (1953), Best as in 'judgement - how wide is a smile? - is as valid as measuring' (1999), and Gardner in validating and valuing 'alternative ways of thinking to those associated with traditional high value subject knowledge' (1983, 1993). These theories support this study.

Additionally, 'egalitarian' in terms of different ways of knowing and learning, another theory still prevalent in teacher education today (and therefore still applicable to the education of the children in this study) is that of learning styles.

2.1.4 Learning Styles

Curry (1983: 3) states that a learning style is a 'general area of interest concerning 'individual differences in cognitive approach and process of learning'. Quoting Riding and Cheema (1991), Cassidy's (2004) definition perhaps offers more clarity: the term learning styles is adapted to reflect a concern with the application of 'cognitive style in a learning situation encompassing a number of components which are not mentally exclusive' (Cassidy, 2004: 422). This theory might also be relevant to this study because in both art-viewing and art-making looking and seeing deeply are important practices and the Felder-Silverman Learning Styles theory incorporates learning through the visual mode. That I am researching children's cognitive, emotional and social development through development in aesthetics presents a 'learning situation encompassing a number of components which are not

mentally exclusive'(Cassidy, 2004: 422). It serves me well to remember that each child has his or her own way of seeing the world and processing incoming information.

The Felder-Silverman Learning Styles Model (FSLSM) (Felder and Silverman, 1988) is possibly the best known and most widely used. It proposes four dimensions, each with distinct preferences, to which the learning styles of individuals are attached. The first dimension distinguishes between an active and a reflective way of processing information. These learners at the former end of this first scale are said to prefer an active, communicative approach to learning. In contrast, reflective learners at the opposite end of this scale prefer to absorb information and to work alone or with one other. The second dimension distinguishes between sensing and intuitive learners. Sensing learners are said to like facts, concrete materials and solving problems, while intuitive learners favour abstract theories and discovering relationships. The third dimension is the visual/verbal dimension, distinguishing between learners who learn from what they have seen from learners who prefer text, written and/or spoken. The fourth dimension acknowledges differences between global learners, who use a holistic approach, and sequential learners who favour small, sequential steps.

It seems that categorising in this way could be misleading though, because although individuals may favour one sense or mode of communication, as holistic individuals, human beings in responding to different stimuli, questions, problems or issues bring multi-sensory factors and complex thought processes to bear. Felder and Spurlin (2005) claim that effective instruction should be designed once a teacher has gained insight to the preferred styles of learners in his/her class. However, casting doubt on their own system, Felder and Spurlin (2005: 105) now qualify the application, reliability and validity of the FSLSM with a list of supporting statements that include avoiding the labelling of individuals with associated learning styles or the use of preferential learning styles as indicators of learning strengths and weaknesses. This might suggest that they themselves are beginning to doubt the efficacy of FSLSM, but nevertheless they conclude that the most favourable teaching approach is one comprised of varied styles to meet the preferences of individuals and also to nurture skills associated with non-preferred styles that might otherwise lie dormant. This shift on their part could be in response to time and knowledge fields having moved on to other more relevant or more fashionable theories. With 'the child' having been returned to the centre of the learning,

teaching and learning have become more personalised, experiential, holistic and forward-looking. Whatever may be the reason, their own lack of clarity could have fomented wider-ranging doubt on the value of learning styles theory. A relatively recent open letter to The Guardian newspaper under the title 'Teachers must ditch the 'neuro-myth' of learning styles' (17 February 2017) submitted by thirty eminent academics from the worlds of neuroscience, education and psychology seriously discredited the theory. The contributors included Steven Pinker, Johnstone family professor at Harvard University, Dorothy Bishop, professor of developmental neuropsychology at the University of Oxford; and leading neuroscientist Professor Uta Frith of University College London.

On the other hand, according to McCarthy, (2010), Kolb's Learning Style Inventory of Experiential Learning Theory (ELT), a comprehensive theory of learning and development, is still favoured by some educators. It differed from the Felder-Silverman style model insofar as it drew on the work of prominent twentieth century scholars who gave experience a central role in their models and whose theories remain popular in the field of education, notably Dewey (1910), Piaget (1969/2000), Freire (1974), Rogers (1951) among others. Kolb's aim was to develop a holistic model of the experiential learning process and a multi-linear model of adult development (Baker, Jensen, & Kolb, 2002, p51). He also proposed that people assimilate and process incoming sense and intellectual data in systematically different ways. His system poses four different styles of learner. However, he does admit that any individual is likely to use a range of strategies and behaviours in his or her learning - depending on the task and learning situation. Kolb allows that human beings are more complex and could not simply be put in one exclusive learning-style box. Francis, et al. (1995) presented these learning style preferences in formal learning situations in a table entitled 'Instructional Method in a Formal Learning Environment' as follows:

- divergers like working in groups, listening with an open mind, and receiving personal feedback.
- accomodators prefer working with others to get assignments done, setting goals, performing field work, and testing different approaches to completing a project. They tend to solve problems in an intuitive trial and error method relying on other people for information.

- assimilators like readings, lectures, exploring analytical models, and thinking things through.
- convergers
prefer experimenting with new ideas, simulations, laboratory assignments and practical applications. Tend to do well on conventional intelligence tests where there is a single correct answer. (Francis, et al., (1995) cited in McCarthy, (2010: 136)).

As a teacher I recognise these various approaches to learning but know of no neuro-typical student who could be labelled only a diverger, accomodator, assimilator or converger. In working with the young people in this study - whatever their learning-style should such an entity exist - I was encouraging them all to look intently firstly at the artworks in the museum and secondly while creating their own art.

On a different but related personal note, I would add that I know of no effective teacher who would consider presenting lessons that lacked a range of visual, aural/oral, kinaesthetic and cognitive elements - whether styles, or modes. My own parents were teachers half a century ago and used a variety of means of presenting material well before the ideas of Gardner, Felder, Spurlin or Silverman came into being or vogue (McColl, 1979). I cannot make such claims about teachers in other parts of the world but I can say from experience of having come through the education system here that teachers in Scotland today still consider that it is good practice in teaching and learning to employ a wide range of methodology and approaches - whatever the age of their student or whatever their subject. It is how we are and have been educated as teachers for at least the last fifty years and probably the reason why I incorporate looking, talking and listening, and doing and making, working individually and in pairs and groups into this research project.

2.1.5 Problem Based Learning

Another approach to devising a social, collaborative approach which is sometimes applied to the teaching of aesthetics in the art curriculum is Costantino's problem-based learning (PBL) approach (2002: 219).

Costantino asserts:

PBL is both a curricular organiser and an instructional method that develops students' higher order thinking skills as they investigate ill-defined problems drawn from real-life situations. (2002: 219)

Costantino's approach encourages young people to learn from each other and from the world in order to exercise their own knowledge and skills to resolve problems. Like Costantino, Hickman (2010: 118) recognises the close association between problem solving and art. Asserting that problem solving in this context may involve practical exploration with media and technique he also identifies that 'it can also refer to more mercurial phenomena' (2010: 118). Hickman seems to be proposing here that while decision making and experimenting with various media and techniques in art involve solving problems of how best to achieve desired outcomes, in the actual making of art the processes of speculating and intuiting are possibly more important. Thus, for Hickman, the association with problem solving is signalled best in the everyday aspects of engagement with art.

As for the children involved in this study, their learning experiences in art are informed by the Scottish curriculum guidelines. Opportunities for collaboration and problem solving in art are stipulated, for example, at the relevant second level Experiences and Outcomes in Art:

I can develop and communicate my ideas, demonstrating imagination and presenting at least one possible solution to a design problem. EXA 2-06a Experiences and Outcomes for Expressive Arts). (Scottish Government, online (a))

The research method used in my study, of having the children video-record each other's thoughts and opinions on their own self-selected artworks in the museum, encouraged an approach indicative of inquiry-based, collaborative, interactive learning. Factors that were generated included questions about feelings and influences. Portraiture, although selected for the research, was an arbitrary theme. The overarching focus could as easily have been any of the 21st century themes mentioned above 'civics, global awareness, health, environmental issues, the world of finance, business and entrepreneurship' (GPE, 2020: 5). The content and methods of this research were designed to encourage active inquiry involving art objects and other learning. A model that might reflect the knowledge and skill sets as advanced by both the Partnership for 21st Century Skills (2005) and Costantino's Problem Based Learning (2002) above. By considering learning as a situated, complex

concept, only some of the questions and issues surrounding learning have been addressed so far. One's sense of self is one other factor which also comes into play and so this and other affective factors will now be addressed.

2.1.6 Other Affective Factors

The core principles of learning, as suggested by such as the aforementioned educational theorists, point to learning as a series of processes in pursuit of the acquisition of new knowledge or the modification or reinforcement of existing knowledge, behaviours, skills, values and preferences which serve the survival of individuals, societies and cultures and the species. While learning theorists identify process and product with learning, for some the powerful influence of one's sense of self and in particular, of emotions is a key influence on learning (Sousa, 2000: 53). Sousa argues that emotions act as a trigger (Sousa, 2000: 18-19 and 42-43) whether motivating the creative process or being engaged as the source of expression in an artistic product.

The educational theories outlined above promote the young learner as central to the learning experience and acknowledge the role of the social aspect in facilitating an effective experience. The influence of the cognitive developmental theories of 2.3.3 The Contextual Model: the physical Dewey (1910), that were traced through the works of Piaget (1969/2000) and Vygotsky (1978) above were also connected by Parsons to Kohlberg's theories on the cognitive development of moral judgement (Parsons 1987: xii). These theories in turn were a major influence on Parsons (1987) and Housen (1983, 1996) whose research on aesthetic developmental theory is central to this study.

Of course, it could be argued that not all learning involves processes. Transformative learning is, for example, a case in point. Mezirow, the originator of transformative learning theories, describes transformative learning as 'learning that transforms problematic frames of reference to make them more inclusive, discriminating, reflective, open, and emotionally able to change' (Mezirow, 2009:22). As Bivens, Moriarty and Taylor (2009) point out, Mezirow's groundbreaking work was andragogical meaning? Adult focussed etc. Yet his principles have been adapted in many pedagogical situations where educators seek to empower the children they teach through methodologies which:

... focus on group inquiry with teacher support, require a different mode of preparation and pedagogical methods... Instead of giving information directly to children, teachers encourage them to actively discover ideas and information and aggregate their collective knowledge to reach conclusions, rather than only expecting the 'answers' from the teacher (Bivens, Moriarty and Taylor, 2009: 101).

Whether the children in my study would consider themselves and their families disempowered is not for me to judge. Nevertheless, the aspects of transformative learning described above by Biven et al (2009) and Mezirow (2009), appeal to my sense of justice as a human being.

For the children in this study involvement could represent precisely the change and challenge Mezirow describes above. After all, they are part of a learning community engaged in a new 'central and socially situated' (Lave and Wenger, 1991) learning experience designed to encourage them to be 'more inclusive, discriminating, reflective, open, and emotionally able to change' (Mezirow, 2009) as well as to be confident and independent. According to Howie and Bagnall (2013: 817) Mezirow believed that this change occurs when people face a 'disorienting dilemma'. As outlined on a Learning Theories website, contained in references, this means when faced with a disorienting dilemma, people are forced to reconsider their beliefs in a way that will fit this new experience into the rest of their philosophy and beliefs about the world. This perhaps relates to the point in Chapter Three, where according to Dewey, part of developing through an experience can include a sense of 'struggle' and 'conflict'. Involvement in this study is a challenging experience for the children. Whether they experience 'struggle' or 'conflict', both states will support and intensify the 'taking in' of an experience (Dewey, 1934: 42). Such a struggle, though I trust not conflict, could equate with Mezirow's disorienting dilemma resulting in a change of the children's views about art. While such factors as discussed above relate to this study, other complex factors and theories that affect learning may have an even greater impact on learning in a museum context. These will now be considered. In particular Lave and Wenger's studies on situated learning are pertinent not least because some of their research was located in a museum environment.

2.2 Situated Learning

Lave and Wenger (1991) propose that beyond the merely social that there is no learning which is not situated. This is particularly relevant to this study since the research is not only social and negotiated amongst participants but also located,

beyond the classroom, in an art museum. Lave and Wenger (1991) emphasise the relational and negotiated character of knowledge and learning as well as the engaged nature of learning activity for the individuals involved. It is within communities that learning occurs most effectively. Interactions taking place within a community of practice and involve cooperation, problem solving, building trust, understanding and relations.

Sergiovanni (1994) reinforced the idea that learning is most effective when it takes place within communities. He argued that academic and social outcomes would improve only when classrooms embrace and reflect the social construct of communities. He also applies his theory to the workplace and to organisations. In so doing, Sergiovanni provides a link between the twenty-first century socio-cultural work of Falk and Dierking (2000) and to the earlier previously influential work of Piaget and Vygotsky which was discussed above. Sergiovanni also links with Dewey, insofar as Dewey, the pragmatist, promoted practical, experiential, real-life learning bound within society and culture: that is, learning within community.

2.3 Museum Practices Related to Learning Theories

I will now consider a specific museum education approach to learning. Falk and Dierking (2010:10) identified a 'Contextual Model of Learning' as a framework for learning that accommodates thinking about learning in and through the museum and the associated complex influencing factors. The authors assert that learning is an 'organic' experience that occurs in a series of contexts, situated in the real world (Falk and Dierking, 2010:10). The model proposes three affecting contexts: the personal, the sociocultural and the physical. These contexts are inextricably interwoven with the all-important dimension of time, a vital consideration when examining learning. My own experience of teaching leads me to believe that, while knowledge can be accessed and encountered in suspended moments, it is the accumulation of these moments that forms solid, sustained learning. Falk and Dierking concur with such thinking, believing learning to be 'a cumulative, long-term process' (Falk and Dierking, 2010: 12). The Contextual Model of Learning offers a possible lens through which to examine what happens when people interact and engage with museum objects and spaces and to consider how the personal, the physical and the social all affect their interactions and responses, resulting in learning. Before examining each of these factors, it is worth noting that Falk and Storksdieck (2005:65), despite coming from an entirely different perspective, agree with Chatterjee (2014), in suggesting that learning is 'a conceptually driven effort to make meaning in order to survive and prosper within the world'. In relation to

the points made about time, place and cognitive, social and emotional development, the above echoes elements of my own personal journey in and through art as outlined in the vignette at the opening of the study. It also holds deep professional resonance for me as an educator. If learning is the key to making sense of the world and to thriving in the world then those responsible for educating must surely give due consideration to factors that affect learning such as those cited in Falk and Dierking's model: the personal, the sociocultural and the physical. Crucially, in terms of how we plan and facilitate learning, set up specifically for these children in this study in the museum, I argue that to ensure this learning opportunity, effectively addresses and meets their needs, it is necessary to delve more closely into the previously identified implications for personal-emotional, socio-cultural and physical needs.

2.3.1 The Contextual Model: the personal-emotional context

Echoing my personal experience as outlined at the opening of this Dissertation, Immordino-Yang and Damasio assert that emotions are cognitive and that emotions play a strong role in enabling children to apply knowledge acquired in school to real-life contexts, going as far as to state:

... it may be via an emotional route that the social influences of culture come to shape learning, thought, and behaviour (2007: 5).

The two following comments from the children in the study also endorse this point regarding emotions and cognition. *I don't know. It's just the expressions he put on the faces put the expressions inside me and what I keep inside and let out when I need it*, (Child Five, final interview), and *I like this painting because... you can tell the lady's expression in it. She seems quite happy* (Child Five, week 2 interview).

The participants' responses would seem to suggest a need for their reading of the subjects' emotions to somehow link back to their own emotional responses. Contemplating a variety of definitions of emotions by leading theorists such as Lazarus (1991) and Frijda and Mesquita (1994), Oatley, Kelter and Jenkins (2006) support this idea, defining emotions as: 'multi-component responses to challenges or opportunities that are important to the individual's goals, particularly social ones' (2006: 29). Oatley *et al*, (2006: 28-29) highlight the idea that emotions are about the personal, our social selves and a need to pursue individual aims. In a similar vein, Bower (1992: 13) recognises the need for some kind of emotional self-

realisation to be accessible if engagement is to be encouraged. Bower suggests that an aspect of an event will capture our interest if it stimulates us in some way. Bower claims that the more emotionally relatable the aspect the more intense our concentration and subsequently the more likely it is that our learning of that aspect will increase. Bower (1992) cites a study by Christianson and Loftus (1987) in which participants demonstrated a better ability to recall the prime theme of a series of images when the images were of an emotional nature rather than a set of 'neutral' images (Bower, 1992: 19). Bower also draws on the work of various researchers who studied the connection between mood congruity and cognition. Citing studies by Snyder (1988, 1990) and his own (Forgas and Bower, 1987) earlier work, Bower illuminates the tendency for those experiencing a positive mood state to exude a mirror response and those in a negative or serious mindset to also exude responses appropriate to their moods (1992: 22). Additionally, he considers that an individual's mood when asked to recall a memory, influences the type of memory that he/she will recall. That is to say a happy mood will stimulate a happy memory. Bower claims that:

thoughts, plans and memories' can be awakened retrospectively and as such, that an individual's predispositions in terms of his/her thinking, judgments and learning are inextricably interwoven with mood and memory (Bower, 1992: 28).

Emotion and mood it would seem influence an individual's preferences and fears. This is significant when examining young peoples' preferences and interests in terms of learning and specifically, when considering their engagement with artworks in a gallery. It may well be that memory and emotions impact choice when young people are asked to select exhibits for discussion in a gallery setting, and it might also influence their verbal and practical responses to the exhibits. Perhaps young people are predisposed to select certain exhibits precisely because they arouse certain memories of a designated emotional nature and the individual concerned feels compelled to revisit that experience and emotion, whether it be positive or otherwise. The emotional state they are in that day, when selecting could also come into play. Certainly, the data from this study supports these possibilities. For example, *'Because that's what I like. I like dark stuff. That's the kind of games I play - dark games, scary games so that kinda puts me in the mood for that'*, (mid point interview, lines 73-74). Ben-Ze'ev (2000: 13-15) informs us that we experience emotions when positive or negative changes take place and when these changes have personal associations for us: 'An emotional change is always related

to a certain personal frame or reference against which its significance is evaluated' (Ben-Ze'ev, 2000: 15).

The perceived significance of the change to the individual concerned determines the intensity of the felt emotion (Ben-Ze'ev, 2000: 16) and might be referred to as a 'personal baseline' (Ben-Ze'ev, 2000:19). Mandler (1992) suggests that, when we have previously experienced an object or event, a 'presentation' of a copy of the object or event will stimulate its 'representation'. It is this process that incites a sense of 'familiarity'. Ben-Ze'ev and Mandler offer theories that relate well to the museum experience. The suggestion that an individual object might stimulate past experience or memory when engaging with an art object requires due consideration if objects are to have meaning and encourage engagement during school visits. I note that this position echoes Preziosi's point (2003: 3) made in Chapter One about 'objects as 'cogent evidence' of the past's causal relationship to the present'. In this study, the objects in question were the works of art which the children self-selected in the museum. One from the numerous examples to be found in the data in Chapter Eight that demonstrates this kind of emotional link between artworks chosen and their resonance of the past and/or of some emotion for the participant children is, *'cos they're 3-D and they have expressions that make people feel happy, sad, angry and that. They make you feel different things'* (Child One, final interview).

In this study I focussed on emotional expression. In any related future research I would distinguish the nuances between emotions per se, emotional states and emotional moods.

2.3.2 The Contextual Model: the sociocultural

Reflecting on Sergiovanni's (1994), and Falk and Dierking's claims (2010) that the sociocultural element is an absolute requirement for learning to occur it is noted that the work of Vygotsky (1978) advocated a similar view. Social interaction plays a critical role in children's learning and culture profoundly affects this process (Matusov and Hayes, 2000: 223). Vygotsky's argument pivots on the notion/concept that children will first engage on an interpersonal level with a more knowledgeable other before internalising information, thus allowing for the social construction of

knowledge and the development of learning to take place (1987 and 1934). Lave and Wenger (1992) believe that activity is central to the development of learning, arguing that we should study individuals in the context of activity. That the children in this study were asked to self-select artworks for interpretation and to collaboratively make video recordings demonstrates that they were given the opportunity to actively engage in learning in the course of this study. I note that, although not initially designed with Lave and Wenger in mind, my modus operandi complied with their exhortations to study individuals in the context of activity. For Leont'ev (1981a: 399-400), an activity is the means by which an individual satisfies a need. It is at the collision of subject, object and motive that knowledge and skills are exercised and developed. In saying:

I like this one because it shows how he lives and what he's thinking of. He looks sad because his wife has died or something else sad has happened to him. It makes me wonder what happened so I like looking at it and trying to work it out (Child Three, week 1 interview)

Child Three exemplifies effectively this view of Leont'ev because he has satisfied a need to find something he likes and his selected depiction gives him an opportunity to problem solve.

As noted earlier in 1.3, Scotland's Curriculum for Excellence (2008) promotes the nurturing of partnerships between schools and cultural organisations. The acknowledgement of the physical and emotional benefits of arts-based learning is encouraging of :

Learning through the arts and culture and creativity enriches education, stimulates imagination and innovation, and provides children with exciting and fulfilling experiences that they build on throughout their lives.
<https://www2.gov.scot/Resource/Doc/920/0104516.pdf>

In his statements above and below, Child 3 provides one example of evidence that curricular outcomes can match curricular intention when he expresses his rediscovered confidence and enthusiasm regarding his ability to create art:

Em, Yeh I think it's em... before I wasn't really em... you know, good at it but now I feel like I can, you know, if I keep on trying I can keep on getting it. In Kelvingrove, you can see that artists do everything so it makes me feel that it's ok to have a go (Child Three, final project interview).

While the policy makers' language is very positive and encouraging here, from my experience in the field as a visiting tutor to students on school experience, I do not

see convincing evidence of the Scottish government's claim to a high commitment to the arts in education.

If, as Vygotsky asserted, socio-cultural activity affects learning (Matusov and Hayes, 2000: 223) the role that culture might play in learning requires consideration when designing and organising museum education experiences for young people. Museums with their extensive collections of cultural artefacts offer meaningful opportunities for aiding an understanding of how culture shapes us and others. In using the museum as locus for the research the children in this study were offered these opportunities.

2.3.3 The Contextual Model: the physical

The third element of Falk and Dierking's Contextual Model highlights the importance of physical and intellectual access whereby the individual's ability to navigate the museum space (Evans, 1995; Falk and Balling, 1983) is perceived to influence learning. Intellectual navigation, supported by advance planning from museum educators (Falk, 1997), has also been shown to affect visitor engagement. The physical location of exhibits and the content of object labels in museums are considered to influence visitor engagement with museum objects and spaces.

Since the start of the 21st century, there has been an increase in the use of technologies to encourage interactivity and engagement with museum objects and spaces (vom Lehn and Heath, 2005). Hawkey (2006: 115-116) considers the use of such technologies a positive move in encouraging visitor interaction, suggesting that their use in museums can place 'choice and control' in the hands of the 'learner' and that the overall experience is far more interactive for the visitor than otherwise. Whether or not technological interactive devices or activities are available to support interpretation in the museum environment, evidence suggests that, for specific exhibitions, design features have an impact on engagement, most particularly the sequencing, positioning, and content of exhibitions and labels (Falk, 1993; Serrell, 1996). According to Anderson (1993) and Brandsford, Brown, and Cocking (1999) learning from engagement with the exhibits depends on more than just the organisation of space, the exhibits and the labels. Their claim is that subsequent learning in/from museums will also be influenced by the confirmation and enrichment of previously known intellectual constructs. This in turn will rely on what happens subsequently in the learner's environment since learning is not an

instantaneous phenomenon, but rather a cumulative process of acquisition and consolidation. Consequently, post-visit experiences play an important role in determining what is actually 'learned' in the museum and endorses my having decided to follow up each visit with an art activity for the children when back in school.

Considering how these post-visit experiences may determine what is 'learned' in the museum brings me back to the question of how teaching might best serve learning?

2.4 Aesthetics, cognition and emotions: looking, thinking and feeling

There is no single satisfactory definition for aesthetics. However according to Goldman:

most aesthetic properties involve higher order affective or cognitive responses to sensory elements and formal-perceptual structures themselves grasped cognitively or affectively' (2004: 98).

Goldman believed the process of understanding and commenting on aesthetics to be a complex one. According to him it goes beyond purely sensual boundaries and requires an ability to apply perceptual skills to elaborate forms. Referring to artworks of significant standing as 'paradigms of appreciation', he enthuses on their power to command our attention, expounding their ability to:

... engage us on every mental level simultaneously. In them we perceptually appreciate pure sound or colour, perceptually-cognitively and perhaps affectively grasp for structure, cognitively apprehend thematic or symbolic content and historical import, emotionally react to expression, imaginatively expand upon the material present before us, and perhaps even volitionally share in pursuing the aesthetic goals of the works (2004: 101).

Goldman's description of the powerful impact art can have on the viewer suggests multiple emotional, physical, cognitive and artistic influences which echo Dewey's (1934) description of how beauty puts the senses on high alert, responsive to that powerful impact. This view resonates with my own experience, observing the project participants. I agree. From my own experience as an art educator, I am aware that my response to visual stimulus, more specifically to many works of art, is visceral: physical and emotional, as well as artistic, perceptual, cognitive. Goldman's citation however, encapsulates my joy in art. Art's powerful impact

explains why I am an art educator, why I am doing this study and why it is important to me the next generation should experience the benefits to life and learning derived from engagement with art. For that to happen policy makers need to be convinced and in the course of this research I am working on building a case in support of that. Also because of this study I have enjoyed, for example, learning something of the complexities of aesthetics, and the inter-relationship between perception and cognition.

I observed the influence and effects of engagement with artworks on multiple levels as expressed in the participants' verbal responses when viewing art and when reflecting on their experiences during the interview sessions. As I suggest in Chapters 7 and 8, Methodology and Data Analysis respectively, I only had to observe the participants stand before a significant artwork to witness responses to that artwork that fit with the qualities Goldman identified above. This relates to Goldman because what he believed and I strongly support is, in my view, demonstrated by the children in my study. Even in the initial stages of the project, the children's responses indicated that colour or subject had a direct emotional effect on them. Just as Goldman (2004) suggests, the participants used the visual clues available to them to apply prior knowledge and experience in search of aesthetic and artistic meaning. An example of this can be found in Child Eight's response to viewing a sculptured head in Week Five. Looking at the sculpted head, Child Eight works her way around the sculpture, observing the artist's technical choices and talking with the knowledge that viewing the artwork is a shared experience. She says:

Well, it does take an artist a long time to finish a sculpture. This is quite smooth so about a year maybe? But it's worth the wait 'cos when you think about it, it does look like the person that he painted but with the extra care, with extra linings, the bags under the eyes, the nose lines cut for her. He cuts them and makes them perfect so nothing's out of place (Child Eight, Museum Week 5).

So much is happening in Child Eight's account as she uses the visual clues available to her to recount what she sees. She is thinking about the length of time it took the artist to complete the artwork and though she believes this was significant, she decides it was time well spent because of the finesse apparent in the finished

piece. She is aware of the presence of the artist in the work and is attempting to understand and explain his technical choices and the approach adopted to create such a refined work. Her tone is conversational, as though she is inviting comments and opinion from others. Whether or not that is case, Child Eight's opinion demonstrates she is developing aesthetic awareness.

Certainly, I observed the influence and effects of engagement with artworks on multiple levels as expressed in their verbal responses when viewing art and when reflecting on their experiences during the interview sessions. As I suggest in Chapters 7 and 8, Methodology and Data Analysis respectively, one only had to observe the participants stand before a significant artwork to witness responses to artwork that fit with the categories listed above. Even in the initial stages of the project, the children's responses indicated emotional affect as stimulated by colour or subject. Each child was capable of making some kind of response to artworks, albeit lacking in terms of perceiving a shared experience with other onlookers or in relation to artistic technical detail. Increased visits meant familiarity with the process of viewing authentic artworks in the museum setting and increased confidence to study artworks and offer extended, detailed opinions and interpretations. As the children grew in confidence, their sense of the presence of another increased and they talked about what they saw as though other onlookers were sharing in the experience. Not only did they begin to sense a shared experience with other onlookers but they also began to express an understanding of the presence of the artist responsible for each artwork viewed. Just as Goldman suggests, the participants used the visual clues available to them to apply prior knowledge and experience in search of aesthetic and artistic meaning. An example of this can be found in Child Eight's response to viewing a sculptured head in Week Five. Looking at the sculpted head, Child Eight works her way around the sculpture, observing the artist's technical choices and talking with the knowledge that viewing the artwork is a shared experience: *'...it's a bit rough on the line...you can see it looks like its been crying a bit'*.

As is Goldman (2004: 102), I am of the view that looking at artworks affords the onlooker the opportunity for cognitive challenge and engagement.

2.5 Chapter Two Summary and Link with Chapter Three

This chapter forms part of my conceptual framework. It considers aspects of the effects of the museum experience on today's young people, and suggests how these might happen and why they might be beneficial. At the beginning of this chapter I indicated the need for rigorous well-justified evidence of the cultural and educational value of series of museum visits for all primary school children. Policy makers and other powerful stakeholders have to be convinced before such visits can become mandatory. I made the case for aspects of personal-emotional and socio-cultural learning and development referencing some major influences. Falk and Dierking's 'Contextual Model of Learning' was introduced.

The study I conducted was very much about young people looking at and responding to original works of art *in situ*. Since both visual elements and aesthetics are important in fine art, I continue by questioning why aesthetics is elemental to art? In Chapter Three, 'Aesthetics and Art Appreciation: connecting perceiving with thinking and feeling', I examine more closely the nature of aesthetics in learning about art, and consider how aesthetics might connect with thinking and feeling.

Chapter Three

Aesthetics and Art Appreciation: Connecting perceiving and responding with thinking and feeling

Introduction

As noted at the end of Chapter Two, the study I conducted was about young people looking at and responding to original works of art *in situ*. Because aesthetics is a core element of looking and responding, an examination of the nature of aesthetics is incorporated into my conceptual framework. Eagleton, drawing on the writings of the mid-eighteenth-century philosopher Alexander Baumgarten as the ‘inventor’ of the concept ‘aesthetics’, asserts aesthetics is about the distinction between:

the material and the immaterial: between things and thoughts, sensations and ideas, what is bound up of our creaturely life of perception as opposed to what belongs to the mind (Eagleton1990: 13).

I like this description of aesthetics and its association with perception. In its combination of the use of the mind to connect with material, it echoes Dewey's ideas regarding everyday experience and aesthetic experience as noted earlier in Chapter One. Just as perception is central to the concept of perceptual awareness so too it inhabits the experience of art appreciation. As an example of this phenomenon Dewey recalls a childhood memory of Ralph Waldo Emerson, the seventeenth century American writer, in which Emerson describes an evening walk that incited 'exhilaration' and 'fear' (1934: 29). Dewey connects with this complex elemental experience.

I do not see any way of accounting for the multiplicity of experiences of this kind (something of the same quality being found in every spontaneous and uncoerced esthetic response), except on the basis that there are stirred into activity resonances of dispositions acquired in primitive relationships of the living being to its surroundings, and irrecoverable in distinct or intellectual consciousness (Dewey 1934: 29).

Here, Dewey highlights the diverse complexity of the aesthetic experience and notes the vital role that early experiences play in stimulating a state of heightened awareness and perception in relation to the environment. The receptive aspect of experience is a prime consideration for Dewey with regard to the nature of 'having an experience' (1934: 36-59). Dewey informs us that 'esthetic' and 'intellectual experience' cannot be treated easily as separate entities because intellectual experience must feature aesthetic quality 'to be itself complete' (1934: 40). This idea of completeness is prominent in Dewey's definition of the 'ideal' esthetic experience (1934: 17). Dewey explains that on the journey to this completeness of experience, our faculties and senses are, as it were, on high alert. Thus we absorb and consume information with a conscious and heightened awareness that is integral to how we make sense of our previous experiences and understandings. This study was designed to facilitate numerous opportunities for a group of young people to visit and revisit the experience of engaging with artworks in a museum environment. The intention was to explore if and how these artistic engagements might affect the young people's aesthetic and intellectual growth. By including six consecutive museum visits for artistic engagement and by incorporating practical art activities as follow-up sessions to art viewings, I hoped to offer the participants opportunities for aesthetic and intellectual stimulation and to encourage a state of 'high alert' in their artistic and aesthetic senses and faculties.

According to Dewey, part of developing an experience can include a sense of 'struggle' and 'conflict' and both these states will support and intensify the 'taking in' of an experience (1934: 42). Throughout the research process for this study, some of the participants expressed a sense of struggle and conflict when explaining their responses to artworks. For example, in Week Four, when explaining to another child how he felt when viewing the real-time art installation in GoMA, Child Two responded '*excited*' and explained that viewing the installation made him feel that he could produce something similar quite easily yet he recognised that the artwork '*must have been hard to do for the artist*' (Child Two, Week Four). For Child Two, this experience stimulated a conflicting sense of a thing that seemed to be two contrasting things at once: easy yet simultaneously difficult to produce. By Week Four it is possible that Child Two is beginning to understand the time and effort involved in producing an art installation and that while the production of such an artwork may appear easily within his capability, its production may, in fact, have involved a far more complex and committed undertaking on the part of the artist responsible. Child Two's experience seems to mirror Dewey's assertion that aesthetic experience is 'appreciative, perceiving, and enjoying' (Dewey, 1934: 49). Though clear that the aesthetic and the artistic are entwined, Dewey also insists that the aesthetic experience signifies the 'receptive' stance rather than the producer's stance (1934: 49). He suggests that the artist gains satisfaction from the response to his/her work on the part of those who consume it (1934: 49). He claims that a work is only 'truly artistic' if it is 'esthetic' and, for this to be so, the artist must have crafted the artwork in a loving way (1934: 49). Without this love, the work may simply be crafted in a cold, mechanical way (1934: 49-50).

Echoes of the relationship between artist and viewer, characterised by appreciation, perception and enjoyment as highlighted by Dewey, are to be found in Duh and Bowen's assertion (2014) that art appreciation is about children's perceptive and receptive skills when they refer to children's engagement with the artistic experience. Offering a detailed explanation of art appreciation, they continue:

It indicates the complexity of the phenomena by observing and accepting artworks as a process of art evaluation. Art evaluation is not just passive observation, but a dynamic process that allows for the establishment of a relationship between a work of art and the viewer. Art appreciation is based on feelings associated with experience and acceptance of the harmony and expressiveness of artistic elements (2014: 43)

Duh and Bowen are clear that art appreciation is an interactive process that employs the senses. My experience as an art educator leads me to concur with this

definition of art appreciation as a complex and multifaceted process. I believe it also illustrates the interweaving and overlap between aesthetics and art appreciation highlighting the shared feature of perception that characterises both. In order that I might appreciate and understand the children's contributions in relation to both aesthetics and to art appreciation I now attempt to clarify how each domain might be distinct yet simultaneously reliant on the other. I will start by considering aesthetics as a theoretical concept before exploring the relationship between aesthetics and art.

The children interviewed for this study are asked what they think and feel about their selected works of art in and post-situ and I thereby question how aesthetic awareness and art appreciation might inspire the exercise and development of emotions and cognition, highlighting notable models of aesthetic and artistic development. I endeavour to deconstruct what happens when people look at art; what skills, dispositions and emotions are involved and why. The idea human beings are intrinsically conditioned to find patterns in what we look at are examined from the perspective that we perceive art through the senses.

3. Background to aesthetic development

Like Eagleton above, Eaton (2004: 64) accredits the origin of the term aesthetic to Baumgarten. As Eaton observes, Baumgarten anticipated aesthetics as a field of science based on 'sense perception' that would bear similarity to a science of logic. Eaton notes that, in 'The Critique of Judgement', Kant (1790) expanded on Baumgarten's musings, distinguishing aesthetics from the scientific, the moral and the artistic. For Kant (1790), aesthetics referred to the pleasure or pain that humans experience on their life's journey. Kant believed that the feelings and responses that one feels are not in the world but within the individual. He maintained that artistic appreciation differs from aesthetics in that art appreciation requires knowledge (Eaton, 2004: 65). When we experience a work of art, through our senses we can experience the aesthetic of it. Belke et al (2006:116) also acknowledge that feelings and emotions are involved when people evaluate artworks. They argue (2006: 116) that viewers employ 'affective reactions' and judgements in evaluating an artwork, though appreciation is also shaped by what Belke et al call the 'affective evaluation of an artwork' (2006: 118). Belke et al

suggest it might be worth considering the prior artistic knowledge and experience of a viewer when evaluating the different responses of viewers to art. Belke et al's proposal is that to understand aesthetic appreciation of art is to:

... consider a number of variables such as initial affective state and level of art experience of the beholder in order to understand the complexity of processes in art appreciation. This, together with the strategy to combine cognitive and affective aspects might be a promising strategy to understand the fascination of art despite the differences between perceivers. (Belke et al., 2006: 130)

I also believe that knowledge about art and artistic technique can enhance appreciation of style and technique evident in an artwork and am not surprised that appreciation can also be 'affective' as suggested above by Belke et al who claim that people with a knowledge of art are better placed to appreciate the artistic. As I discuss in Chapter Eight, Section 8.3.1, at the pre-project stage, the participants in this research project had a narrow understanding of art as a concept and communicated little or no influence by artists in their own practice of art. As the project progressed the participants' knowledge of art and enthusiasm for viewing and interpreting art increased with increased visits and viewings. I discuss the participants development from understanding art as a narrow concept to art as a broader, complex concept in Chapter Eight, Sections 8.3.1 and 8.3.2.

Cultural influence is another factor to consider. For example, a building like Notre Dame Cathedral is widely appreciated. Does appreciation of it spring from our knowledge of the building's construction or does it rather say more about our understanding of our own cultural conformity. Bourdieu (1984: viii-xiv), returning to Kant's critiques of judgment, might argue that our tastes are almost dictated by whatever cultural, class, educational bracket to which we belong.

Eaton (2004) sums up Kant's theory succinctly when she writes of how we 'try to fit our perceptual experiences to our conceptual theories' when making ethical and scientific decisions. To demonstrate, she uses the example of whether something is seen as 'a cow' or 'a buffalo' and states:

One's imagination is free to play around with concepts - to think of something as a cow or a buffalo or maybe a cow and a buffalo at the same time (Eaton, 2004: 72).

In relation to Eaton's example, aesthetically we could be looking at a cow, buffalo, or cow-buffalo without the specific identification of the animal mattering too much when we are really trying to appreciate the artistry of that painting. However, to be better able to 'play around with the concepts' (Eaton, 2004: 72) we might be better served by knowing something about the artist, the artist's techniques and maybe even something of the background to the artist's having created it. Eaton's views on artistic and aesthetic interpretation are relevant here because this study explores what happens when children look at art in museums and how viewing of art in situ might affect their engagement with art and their understanding of art as a concept. As the project progressed, the participants expanded and extended their knowledge of art. As I discuss in Chapter Eight, Sections 8.3.1 and 8.3.2, their increased experience of art and self-perceived growth in knowledge encouraged them to 'play around with the concepts' (Eaton, 2004: 72).

3.1 Aesthetics and Art: distinct yet similar?

Further to the suggested distinction between aesthetics and art appreciation as noted above, Seabolt (2015: 44-45) asserts there is a distinction between art appreciation, art history, art aesthetics and art criticism. Aesthetics, she claims, 'is a general body of knowledge and inquiry about the nature of art' (Seabolt, 2015: 44-45) while appreciation of art requires a degree of knowledge that may tether the individual's ability to imagine. I follow Seabolt's assertion that there is a distinction between art appreciation, art history, art aesthetics and art criticism. In my view this is neither a good nor bad thing. However, while I agree that a degree of knowledge can be an enhancement to an appreciation of art, I strongly disagree that it is a requirement. Additionally, I would refute that having knowledge about art, which could enhance one's appreciation of art, would in any way inhibit an individual's ability to imagine. In saying this my own perspective depends on Seabolt's use of the word 'tether'. If Seabolt were using 'tether' in the sense of 'restrict' in the way that a horse's movement is limited by being tethered then I disagree with her. However, if she were to mean 'tether' in the sense of 'connect' as in a smartphone allowing access to a computer, then I would be in agreement.

Earlier, Eaton (2004: 75) acknowledged the need for the peripheral element to be present when considering aesthetics although she was perplexed by the idea of an aesthetic experience that is only perceptual and I agree.

Eaton is of the mind that in order to appreciate the aesthetic of an artwork, we must believe that something has been achieved by human effort. In the advanced stages of my own study, some participants demonstrated this type of aesthetic appreciation of art as attributed to the artists:

... I think the artist tried to make a...a sort of moving mood and I think the sitter is quite enjoying this. Em, I think the artist tried to make a...a sort of moving mood and I think the sitter is quite enjoying this. And this is all about the artist (Child Two, Week 2 interview).

Child Two perceives the artist's intention to be the use of art media and technique to convey a particular mood making explicit reference to the artist. Ultimately, Eaton concludes that the aesthetic and the artistic are interwoven and that knowledge is at the heart of aesthetic appreciation of art. According to Goldman:

... most aesthetic properties involve higher order affective or cognitive responses to sensory elements and formal-perceptual structures themselves grasped cognitively or effectively (Goldman, 2004: 98).

Goldman believes that an ability to understand and comment on aesthetics, beyond purely sensual boundaries, is a complex one that requires the capacity to apply perceptual skills to elaborate art forms. Referring to artworks of significant standing as 'paradigms of appreciation' (2004:101), he enthuses on their power to command our attention, expounding their ability to make us mentally perceive elements such as 'pure sound or colour', 'structure, thematic or symbolic content', and 'historical import'. In so doing, it follows that one can then partake in the pursuit of the 'aesthetic goals of the works'.

Goldman's description of the powerful impact that art can have on the viewer suggests multiple emotional, physical, cognitive and artistic influences echoes Dewey's description of how beauty puts the senses on high alert, responsive to that powerful impact. This resonates with my own experience as an art educator. Yet, I am still conscious of the implication that art could then be perceived through a legitimised lens, just as Bourdieu suggested (1984). When I stand before an original artwork with a group of young people and ask them what they see and think, the

artwork can prove to be a stimulus for multiple ideas, though I am ever conscious of their apprehension to comment borne out of a belief that there is a legitimate way of seeing. By Week Two of my research project, the children involved in the study seemed to feel free to respond to the artworks in their own way. For example, from the series of recordings made on Week 2 of the museum visits, one child said:

This painting is... I like this painting because it's quite colourful and interesting. I think the painting makes me quite feel... happy and eh, like it's got a lot of movement in it. The colours in the painting are quite warm colours, but like the green and the blue are kinda 'cold. Em, I think the artist tried to make a... sort of 'moving mood 'and I think the sitter is quite enjoying this.

Here, Child Two discusses what he thinks, making reference to both the artist and the sitter. He seems less concerned with a legitimate interpretation of the painting. While I concur with Goldman's view that looking at artworks affords the onlooker the opportunity for cognitive challenge and engagement (2004: 102) the facilitation of such experiences needs to be carefully and sensitively managed to encourage broader attitudes towards art.

In making the point that 'cognitive and affective processing in perception' are key influences in determining one's ability to respond knowledgeably to an artwork, Seeley (2013: 19) is, albeit perhaps unwittingly, endorsing Goldman's point. When considering the qualities, knowledge and skills required to interpret artworks, Seeley contends there is a tension between the philosophy of art and empirical aesthetics (2013: 20). She claims that 'cognitive and affective processing in perception' are key influences in determining one's ability to respond knowledgeably to an artwork (2013: 19). The claim that sense data alone is not enough to enable a person to appreciate an artwork is relevant to this study because prior to this study the young children involved had no previous knowledge of the artworks they were about to view and their initial pre-project interview responses reflected a narrow understanding of art. The children had previously observed original art in a museum setting but when asked to recall and recount what they had found of interest or how their own work was influenced by looking at original art, they struggled to do so. It may be that their prior experience of art was relatively narrow and that by visually experiencing a breadth of techniques and media, the project opened their minds to art as a complex concept. Dewey, however, might say that although they may lack technical knowledge of art, children have a wealth of prior experience, both personal and knowledge-based, to bring to bear to engagement with a painting.

Prior personal and knowledge based experiences of the project participants could account, at least in part, for how they responded during and after viewing artworks in museums. The quality of the children's responses will be discussed in greater detail in Chapters Eight and Nine. The idea of the application of sense data as the baseline for the aesthetic or artistic appreciation of art will be examined through the lenses of Hickman's and Parsons' work in Chapters 6, 7 and 8 and is continued with respect to Housen's work below.

3.2 Housen's theory of cognitive and emotional development through aesthetics

In America in the 1970s and 1980s, Abigail Housen listened to and commented on the observations of groups of people of all ages including children as they looked at artworks. To minimise the effect of her presence on her research participants, Housen requested that those taking part talk freely in response to what they saw and thought as they observed the works. Housen's (1996) approach of giving children 'freedom', the autonomy to make their own choices and decisions, resonated strongly and I resolved to ensure that this element of 'freedom' would feature in my own study with primary schoolchildren.

It is also possible that Housen's ideas regarding freedom, autonomy and empowerment in the 70s and 80s, may have influenced contemporary thinking on cultural democracy and its concomitant capabilities theory with the democratisation of knowledge and culture in the arts and wider society (Hadfley et al., 2018). In giving her respondents that 'freedom', Housen was empowering them. It may be fanciful to regard this as prescient but her approach does nevertheless allow parallels with the capabilities work of Nussbaum (2013) and perhaps links to the democratisation of knowledge. As referenced in Section 2.1.3, issues around democratisation, freedom and the hierarchy of knowledge are as compelling today as they have been since Plato's time. Housen entitled her interview, 'The aesthetic development interview' (1996: 10). By looking for patterns and behaviours in the world, she identified five stages of aesthetic development associated with looking at artworks (Housen, 1996: 11).

Stage I Accountive viewers are storytellers. Here, judgments are based on what is known and what is liked. Emotions influence their comments, as viewers seem to enter the work of art and become part of the unfolding narrative.

Stage I Accountive viewers are storytellers. Here, judgments are based on what is known and what is liked. Emotions influence their comments, as viewers seem to enter the work of art and become part of the unfolding narrative.

Stage II Constructive viewers set about building a framework for looking at works of art, using the most logical and accessible tools: their own perceptions, their knowledge of the natural world, and the values of their social, moral and conventional world. If the work does not look the way it is 'supposed to'—if craft, skill, technique, hard work, utility, and function are not evident, or if the subjects seem inappropriate— then this viewer judges the work to be 'weird, 'lacking, and of no value.

Stage III Classifying viewers adopt the analytical and critical stance of the art historian. They want to identify the work as to place, school, style, time and provenance.

Stage IV Interpretive viewers seek a personal encounter with a work of art.

Stage V Re-creative viewers, having established a long history of viewing and reflecting about works of art, now 'willingly suspend disbelief (Housen, 2007: 2-9).

One 'willingly suspends belief' when consciously letting go of reality to accept the make-believe of some imaginary world. As an audience member at a cinema or theatre performance one may set aside the concerns and preoccupations of one's life to engage with the fiction on screen or stage. Similarly, when reading a novel, one might engage in the world and characters of the fiction. Allowing oneself simultaneously to enter the worlds of these fictions and to accept the parameters dictated by what one is viewing or reading, one may become absorbed even while remaining fully aware that the performance 'world 'is fictional. To allow oneself to do this is to suspend but not to abandon disbelief. Academics from a wide range of fields have addressed Samuel Coleridge's phrase 'the willing suspension of disbelief'. For example, Tomko (2007) discusses it in relation to 'poetic faith' wherein he cites Coleridge's suggestion that a work of art can have the power to communicate across social and religious boundaries and barriers without losing its power to illuminate or challenge people's views. That is, the message in works of art can sometimes overcome cultural barriers. More recently, Karhulahti (2012: 7) discusses 'suspending virtual belief', in the 'virtual worlds' within video games. As a recent 'Videogames: Design/Play/Disrupt 'exhibition at the Victoria and Albert Museum in Dundee exemplified, video game design is art of the 21st century and, in my view, for an audience to appreciate video game design or any other non-realistic art form demands some degree of suspension of disbelief. The connection here is revealed in this study's title 'Accessing other worlds:engaging art'. While

artworks may transport their audience pleasantly to realms imaginary or imagined, they also have the potential to reveal uncomfortable or disturbing truths. In exploring the children's responses to original art, I wanted to know what, if any, effects engagement had had on their aesthetic, cognitive, and emotional development. As in my case, Housen categorised children's responses and museum visitors' responses more generally, placed the majority of responses in Stages 1 and II. The responses of these viewers can be associated with readily available information and the real world. According to Housen (1996), these viewers will draw on the facts of what they see and apply personal criteria to those facts. My own study has been informed by Housen's Stages and findings, especially in Chapters 4 and 8. However, in this study because their work related more directly to children in the U.K., I called more directly on the research of Parsons (1987) and his stages of development of aesthetic understanding and appreciation and Hickman's (2010) theoretical levels of difficulty in understanding art and abstract concepts (see Appendix 'B' and Appendix 'C' respectively). I was able to adapt Parsons' and Hickman's models for analysis to suit the nature of each aspect of my enquiry, especially the emotional dimensions within Parsons' stages and the technical understanding in the execution of art in Hickman's model and I explain these choices in Chapter Seven Methodology.

Further to the categorisations of Housen (1983), Parsons (1987) and Hickman (2010), and in harmony with Goldman's theories regarding problem solving (2004: 26), Leder, Gerger and Brieber (2015: 58) suggest contrary to the belief aesthetic behaviour centres on the positive and the beautiful, engagement with artworks might actually be borne out of a need to look and think in order to answer questions or resolve problems.

This thinking resonates with Dewey's view of the aesthetic experience which features 'struggle', 'conflict' and necessary 'tension' (1931:42). Dewey was philosophically prescient here as his ideas connect with those of Gerger and Brieber (2015) in their belief that we look at art in order to solve a 'cognitive puzzle'. Gerger and Brieber (2015) draw on the work of philosophers and psychologists (Beardsley, 1958; Frijda, 1993; Scherer, 2005) to propose aesthetic emotions (Leder, *et al.*, 2015: 67) are the result of engaging with and responding cognitively, emotionally, judgementally to something which in essence may simply be a decoration.. Whether the artwork be painting, sculpture it is an object which stimulates aesthetic emotions reflecting the essence of Preziosi's (2003: 3) belief,

noted in Chapter One that aesthetic evaluation of objects can reveal powerful representations of the past related to the present and Ben-Ze'ev's (2000: 19) suggestion, noted in Chapter Two that a new 'presentation' of an object can evoke emotional associations of the familiar from the past. Contrary to Dewey (1934: 43), who holds the emotional aesthetic is present in everyday life, art and experiences.

Dewey (1934: 43) believes that the emotional aesthetic is present in everyday life, art and experiences. Ben-Ze'ev (2000) disagrees, claiming that in contrast to everyday emotions, aesthetic emotions are normally experienced in a safe context such as a museum. Neither does Ben-Ze'ev (2000) acknowledge that the emotional distance provided by the artwork allows the observer to refine his or her real emotion concerning the subject matter of the art. Others, on the other hand, do believe that this element of distance between the aesthetic emotion experienced in viewing artworks is important and beneficial when it comes to living the experience of the subject matter and experiencing the consequent emotions in real life. Goldstein (2009), Gerger, Leder, and Kremer (2014) and Leder *et al.* (2015: 68) all showed that negatively valenced artworks depicting gruesome or dark content that could incite negative emotions in real life, were more likely to be met with increased liking and 'joy' ratings when viewed in an aesthetic context. Specifically, in the aesthetic compared to realistic context, negatively valenced artworks received higher liking and joy ratings, seen as a painting in a museum, opposed to when observed or experienced in person. Given negatively valenced situations could involve anything from the sad to the tragic, it may be self-evident it is safer to view such things in a picture in a museum than to watch them unfold in reality. In any case Leder *et al.* (2015: 68) concluded the aesthetic context allowed not only for a more positive perception of negatively valenced stimuli but, additionally, the art context and work allow viewers to 'rehearse' some of the negative emotional reactions in an environment removed from the real-life tragedy or danger as might be depicted in the viewed picture. Thereby the sad or tragic artworks viewed do not eradicate negative reactions to emotionally negative stimuli. Leder *et al.* (2015: 68) believe both positive and negative aspects of emotional experiences are differently affected by the aesthetic context. Whatever the circumstances, it is clear that all children, especially those who might be vulnerable, have to be safeguarded. In this matter I referred to the National Society for the Prevention of Cruelty to Children's guidelines (NSPCC, online). Since the participants in the study belonged to a group deemed vulnerable in the research world due to their average age of 11, it was important that all aspects of my study safeguarded against

exposing them to experiences that might cause upset or trauma. This assertion that positive and negative emotions are affected when viewing artworks is an important one as emotions are inextricably linked with cognition and may even drive it. In my study it was very noticeable in the children's choices and responses to art that they embraced negative emotions, both within artworks and within themselves. The following comments were made by Child Nine in week four of the children's recordings in GoMA:

The reason why I like this sculpture is because the different bits tell different things. That bit's happy but that bit's kind of sad even though it's the same thing. If you look there it kind dark colours and jaggy bits. But this side he's made it happy because of the bright red colours, green and then there's lots of primary colours and round bits. and he's made it out of steel and polyester which kind of makes it like thick and hard. (Child Four, Week Four interview)

Child Four's response displays features that exemplify Goldman's view of art as the powerful engager. He offers his opinion on the artwork, suggesting the piece exudes a narrative and identifying emotions he associates with component parts of the artwork. At the same time he offers commentary on the artist's use of colour to reflect emotion and the artist's use of media to convey a sense of form and texture. As discussed previously, Goldman (2004: 101) suggests art engages us on every mental level simultaneously and insists it is for this reason that medium, form and content will always have some significant bearing on art evaluation. He firmly believes these features are intertwined with the story or message in a piece of art. In other words, we do not isolate the message or the aesthetic properties when evaluating an artwork.

While Parsons would attribute the ability to give this level of account to a more advanced stage of aesthetic development and Hickman would suggest it had been made by someone at a more advanced stage of understanding artistic complexity, Goldman does not stipulate age or stage of development in commending this ability of art to transport us from the real world to an alternative world where new possibilities arise. He considers this powerful quality of art to be of intrinsic value. He acknowledges the cognitive challenge engaging with art affords and the subsequent sense of satisfaction deriving from such engagement (Goldman, 2004: 102). Goldman suggests a moral viewpoint in a work can engage or disengage us but either way, an opportunity exists for us to have our moral judgement positions

challenged. Thus, it would seem art appreciation involves engagement of both cognitive and emotional investment from humans.

Since my objective was to consider how young people respond to art, I shall now review how they might develop affective and cognitive skills and how such skills might encourage their capacity to engage with and interpret or critique art. For example, Efland (2002: 2) uses the abstract concept and confusion conveyed in Rene Magritte's painting 'La Lunette D' Approche' to illustrate his belief artworks make significant demands on cognitive thinking.

3.3 What do people experience when they look at Art?

Similarly to Goldman, Dewey (1934) states that the artist's emotion must be 'present' when creating an artwork for it to be considered 'art'. Without the sustained investment of emotion, it is mechanical 'craftsmanship'. In describing the role of emotion in what he refers to as the 'expressive act', Dewey (1934) likens the role to that of a magnet, attracting selected material to an already mobile and active state of mind. The observer, says Dewey, wants to feel an affinity with the subject or artist and for this to happen, a sense of sustained emotion on the part of the artist needs to be experienced as this process evolves (1934: 72). Then, providing that sense of sustained emotion on the part of the artist does exist in a work of art, Dewey informs us that, for the observer, the 'values and meanings' associated with past experiences inform and influence the artist's apparent 'active' state of mind, inherent in the created artwork, on each occasion to a different extent and on a different level (1934: 74). This active state of mind is cognitive activity prompted by an emotional reaction. Just as Dewey associates this meaning-making process, incited by artistic engagement, with the stimulation of intellectual enquiry, Efland believes the individual needs to recall memories in order to make meaning of the abstract and thus engagement with artworks incites intellectual inquiry. In advocating engagement with the arts, Efland argues such engagement is vital for intellectual growth, going so far as to say '... the neglect or omission of the arts in education narrows the cognitive potential of tomorrow's adults' (2002: 2). Efland proposes that, while perception may be considered a 'passive process', the nature of what we perceive is affected by what we choose to look at in the first place and this is influenced by what is personal to us, that is by our dispositions. Efland further suggests a self-awareness of our perceptual activities can help to mould and develop perceptual abilities and habits (2002: 16-17). In terms of

encouraging perceptual skills and management of perception in young people this idea supports the underlying argument it is necessary for young people to have opportunities for engagement with artworks.

An alternative proposition on the place of aesthetics in engaging with and interpreting art is offered by Carroll (2000) who suggests the locus of aesthetics. He considers art

...encompasses any appropriate response to an artwork - that is, any response to an artwork that is mandated by either its creator and/or by the traditions of artistic production and reception from which the artwork emerges or is situated (2000: 192).

Regarding the work of Jerome Stolnitz (1960) who maintains we can experience an artwork aesthetically by 'disinterested and sympathetic attention toward and contemplation of an artwork for its own sake', Carroll (2000: 195) refers to the aesthetic experience as being a 'smaller subset of experience' within 'the larger class of appropriate art responses'. By 'disinterested', Stolnitz meant experiencing an artwork without any ulterior purpose beyond the experience itself. Accordingly, we release our minds from the minutiae of everyday life when we enter a museum and engage with an artwork, freeing us to reflect on matters such as the complexity of a painting, its structure or the media used to execute it. In being sympathetic to an artwork, we give ourselves over to being guided by the work itself. However, as Carroll (2000: 196) notes, being disinterested and being sympathetic suggests a contradiction of dispositions and is therefore not convinced we can value art for its own sake without our responses being affected by prior knowledge and experiences. Furthermore, Carroll (2000: 206) suggests we might pay heed to the idea of aesthetic experience by considering a variety of activities and related experiences we innately consider to be related to that experience. Examples of such activities might include:

... tracking the formal structures of artworks ...along with detecting the aesthetic and expressive properties of artworks, and perhaps taking note of the ways in which those properties emerge from what are called the base properties of artworks (Carroll, 2000: 206-207).

Carroll in concluding an aesthetic experience is an experience that involves one or more of the aforementioned leaves the door of perception ajar. So, having considered the works of art education theorists with respect to the many human faculties that come into play in considering art appreciation and aesthetics, and

Housen with respect to how the development of aesthetic awareness can enhance cognitive and emotional development, a clear theme emerges.

3.4 Chapter Three Summary and Link with Chapter Four

In summary, when empowered by access to the right opportunities, in this case the opportunity to engage regularly with original visual art, young people might be enabled to learn how to manage what they observe and how they observe it. This idea is particularly important to my research as it supports my pre-research belief it is vital to facilitate possibilities for young people to engage directly with artworks *in situ* so that their thinking, emotional development and social skills can be nurtured. Continuing in the sphere of the aesthetic, the next chapter will focus on how the aesthetic domain might be developed in children in order to support any learning possibilities available regarding emotional expression and cognitive and social skills.

Chapter Four

Nurturing Aesthetic Awareness in Young People Through the Art Experience

Introduction

In the previous chapter I explored the concept of aesthetics and the features associated with aesthetic awareness. I also considered what happens when we look at art, outlining the inextricable interweaving of aesthetics and art appreciation. The possibility for impact on the emotional and the cognitive was discussed and associated aspects of aesthetic and artistic development considered. Chapter Four now focuses on the relevance of aesthetic awareness in relation to learning and in particular through the experience of engagement with visual art for young people. Since my own study is focussed on nine Primary Six pupils in an inner-city primary school in Glasgow, I now consider what might be their journey of aesthetic development, including the cognitive, social and personal rewards that might be gained from nurturing aesthetic awareness through engagement with art.

4.1 Aesthetic Awareness in the Early Stages

According to Markovic (2012:1) aesthetic experience is a special state of mind qualitatively different from the everyday experience. Referring to Cupchik and Winston (1996), Markovic added, it is

... a psychological process in which the attention is focussed on the object while all other objects, events, and everyday concerns are suppressed (2012:1)

Chatterjee (2014) claims aesthetic experience as defined by Markovic above is to be had from the earliest age. Young people experience aesthetics by being exposed to the shapes, colours, textures and sounds in their environments. In watching a baby engage with an object or observing a baby's eyes widen at exposure to a bright colour, Chatterjee asserts the child's instinct is to interact with his/her environment through the senses (2014). The baby is already constructing knowledge through interaction with objects. Furthermore Danko-McGhee (2006) suggests as the child grows this thinking process becomes 'more meaningful' as she/he draws on prior learning to make sense of new experiences when viewing an artwork (2006:

22). Savva (2003) goes further suggesting since it is the child's prerogative to construct his or her own understandings of an artwork it would be wrong to impose other meanings, for example those understandings conventionally accepted by adults. As will be elucidated in Chapter Seven, Section 7.10.3, this suggestion is one that underpinned the data-collecting process in this study during which the research participants independently video-recorded in pairs their responses to their self-selected artworks in Kelvingrove Art Gallery and Museum and in GOMA - with the only adult imposition relating to the broad theme for selection: portraiture. These film-recorded comments of their chosen works of art form the data of the research and so appear in the data presentation and analysis sections in Chapter Seven, Methodology.

4.1.1 Historical Perspective on Aesthetics and Art as Valued Learning

The idea that children might reap benefits from engagement with art is not, of course, new. It has a history and a shifting dynamic as society and its demands changed. Barrett (2007: 645) offers an historical perspective on art appreciation in the USA. Examining practices in the early 19th century, he observes that the teaching of aesthetics, art history and art appreciation was perceived as a means of refining morals and manners in order to develop 'good taste'. Barrett claims that in the late 19th century, secondary school students of art were mainly females and the purpose of their engagement with learning in art history was to prepare them for patronage in the arts as promoters of 'refined culture' (Barrett, 2007: 646). According to Barrett, in essence, the purpose of teaching art history was to encourage emulation of upper-class cultural values in lower and middle-class students (Barrett, 2007: 646). In an earlier Chapter of the same publication: *The international handbook of research in Arts Education* (2007), Stankiewicz (2007) acknowledges Bourdieu's contribution. She sees human capital as a more complex issue and takes a more circumspect view:

Art education functions to develop human capital and transmit cultural capital, purposes that sometime seem to be at odds with each other. (Stankiewicz, 2007: 10).

To focus on art education as human or cultural capital for a moment, it is notable in the United Kingdom, the art industry was a profitable and productive one in 2015. It then employed in excess of 100,000 employees, who contributed almost £5.4 billion to the UK economy according to a report produced for the Arts Council

(Centre for Economics and Business Research (CEBR), 2017). One cannot make comparisons against the later edition of this report (CEBR, 2019). Annual statistics were not presented in the usual way. Instead a variety of statistical findings from a 2009-2016 survey of arts organisations were presented in glossy format and style that failed to conceal the damage done to arts organisations by the cuts in public funding. While I do not advocate for art to be viewed solely as a means of capital gain, neither do I believe its capital currency should be ignored. What I advocate is for artworks in museums to be viewed as accessible to all for active engagement and not the domain of the 'culturally noble' (Bourdieu, 1984).

In my own study, the analysis of the data in Chapter Eight suggests that, with increased opportunity for engagement, the children became increasingly confident about interpreting artworks using their own knowledge and feelings rather than believing it to be a singular entity. While I did not ask the children if they felt an increased sense of entitlement to accessing art at the end of the project my hope is that they did feel this and that their increasingly confident responses are indicators of this.

Historically, in the last decade of the 19th century and into the beginning of the 20th century, the introduction of printing provided wider social access to art. Prints of artworks became popular, with schools displaying reproduced 'masterpieces' to encourage 'good taste' (Seabolt: 2015). Seabolt (2015: 46) identifies the seeds of a shift in attitude and approach to art appreciation in the late 1920s when art education began to be perceived more broadly. Seabolt notes some movement from the teacher-instruction model of art education towards a more learner-centred, studio approach (Seabolt, 2015: 47). This shift in attitude was slow. It was decades later before the more creative approach to creating artwork described by Seabolt, brought a respect for the 'natural experiencing' of art by students. Marshall (1963) in the nineteen-sixties revealed the possibility of child art, of children being able not only to create their own forms but also being to see into and interpret adult art work. Marshall's idea provided a springboard for later work in this area including in this study in which the children are encouraged to interpret adult artwork.

By 1979, Johansen was proposing a teaching model for the encouragement of art appreciation which further developed visual aesthetic education. At the time, Johansen asserted that '...the nature and breadth of aesthetic education is still problematic' (1979: 5). Johansen viewed the development of qualitative

intelligences as the prime goal of visual aesthetic education. Qualitative intelligences could be evidenced in such contexts as having ‘...the ability to discern the appropriateness of part-whole relations in visual entities’ (Johansen, 1979: 9). While Johansen's work may be dated, it is nevertheless seminal and could be perceived as a direct forerunner to Gardner’s theory of Multiple Intelligences which, as noted, was much vaunted to validate the visual and other arts in education in the late 20th century.

Barret (2007), Bresler (2007) and Seabolt (2015) all seem to concur that aesthetics and art education were historically viewed as a means to promote aspiration to a higher cultural way of thinking. There was little opportunity for active engagement with art or encouragement of free-thinking in relation to interpretation. I turn now to current attitudes towards aesthetics and their association with art education.

4.1.2 Aesthetics and Learning Today

More recently Duh, Kragan and Huzjak (2012) propose that ‘contemporary visual arts education should combine and at the same time develop productive and receptive skills’ (Duh et al., 2012: 625). Duh et al insist that it is only when both receptive and productive aspects are present that ‘... visual arts can be of a high quality’ (Duh et al, 2012: 626).

This chimes perhaps with Dewey’s observation that, for the essential element of judgement that might equate to audience feedback during the process of creating an artwork, ‘the artist embodies in herself or himself the attitude of the perceiver while s/he works’ (Dewey, 1910: 48). The “esthetic experience” - in its limited sense - is thus seen to be inherently connected with the experience of making’ (1934: 50). The children in this study both engaged with viewing high quality original works of art and producing their own pieces in response to their viewings. By incorporating viewing and doing elements in the study, I hoped to explore the relationship between the development of their productive and receptive skills. The data yielded and analysis of the data is documented in Chapter Eight. Alluding to an earlier publication (Duh and Vrlc, 2003), Duh et al.(2011: 626) informs us that a variety of skills such as ‘visual abilities, organized observation and mental, emotional and other activities’ can be developed if engagement with a quality art experience is offered. This study explores these possibilities.

Although not directly endorsing the theories summarised above in recognising that knowledge and enquiry are strongly interwoven with aesthetics and aesthetic engagement, Moore (1995) promotes the introduction of aesthetic subject matter into formal learning for young people on the basis that it sets the stage for critical reflection, redirected awareness, and heightened appreciation. Moore stresses the importance of associating aesthetics with nature and aesthetic experience rather than purely with the art experience. Again, in this association of aesthetics and nature, there are echoes of Dewey as he observes the role of nature in the aesthetic experience when he says ‘art is not nature, but is nature transformed by entering into new relationships where it evokes a new emotional response’ (1934: 82). Notably, Moore poses the question: ‘How, in general, can one become an aesthetic adult except by preparing the way in childhood?’ (1995: 5-18). Johansen (1979) also believed that contemplation of aesthetics in relation to the arts supports the development of thinking and questioning skills in young people:

it is through aesthetics that the questions get asked, the controversies raised, and the values assessed that elevate the business of the arts from production and delectation to a thoughtful, influential force affecting and being affected by the rest of life (Johansen, 1979: 11).

For Moore, any form of critique associated with aesthetics is a natural occurrence anyway. Moore (1995) acknowledges the valuable role that aesthetics play in knowledge and skill development for young people in the context of arts education.

I now focus my discussion more closely on the types of knowledge and skills that awareness of aesthetics and engagement with art might exercise and develop. In so doing I establish a theoretical foundation from which to explore the knowledge and skills referenced in the children’s responses to the artworks in Kelvingrove Art Gallery and Museum and GoMA.

4.1.3 Links between Aesthetics and Art Education

Because each person looks and sees through different eyes and interprets through different emotions and experiences, artworks naturally lend themselves to aesthetic critique. Similarly, Barrett (2007: 640), recognizes the interrelationship between aesthetics and art appreciation, pointing out that theories of appreciation (art) and aesthetic experience have crossed paths since the 18th century. Barrett

contends that art appreciation can encourage one to increase in self-knowledge while simultaneously learning about others:

To read or hear others' interpretations provides the possibility of learning about those interpreters as well as the work: how they think, what they notice, what they value and why, and their views of the world (Barrett, 2007: 644).

That is to say art can teach us as much about others as it can about ourselves and in so doing, is a strong and powerful tool for developing our social awareness and perhaps additionally an appreciation of others and their opinions (Barrett, 2007: 645). Barrett's message is seductive to those of us trying to convince others of the value of learning and teaching in art but he is not the only one championing this line.

Like Barrett (2007), Dewey acknowledges the opportunity that art affords for connecting with society when he writes:

Works of art that are not remote from common life, that are widely enjoyed in a community, are signs of a unified collective life. But they are also marvellous aids in the creation of such a life. The remaking of the material of experience in the act of expression is not an isolated event confined to the artist and to a person here and there who happens to enjoy the work. In the degree in which art exercises its office, it is also a remaking of the experience of the community in the direction of greater order and unity' (1934: 84).

For Dewey, this 'greater order and unity' is borne from the fulfilment of the 'complete' experience that is enabled through being a consumer of art.

Acer and Ömeroğlu (2008) offer yet another perspective on what can be learned, taught, and developed through aesthetics. They place a strong emphasis on the senses when considering aesthetics and, like Moore, acknowledge the importance of encouraging young people to engage their senses to develop an awareness of their own responses to the world around them (Acer and Ömeroğlu, 2008: 336). Their study considered the effect of aesthetic education on the development of aesthetic judgement of six-year-old children. In asking the children to consider art objects, Acer and Ömeroğlu identified colour, figure, form, texture, size, balance, volume and movement as some of the features the children would encounter that might impact or influence awareness and judgement of quality. Such elements are inextricably associated with art. Acer and Ömeroğlu claim that engaging young

people in art appreciation can prove highly effective in evoking aesthetic enthusiasm in children (Acer and Ömeroğlu, 2008: 336). They argue that since art might stimulate an awareness in young people of environmental features and concepts, it might also engage the children's thinking and thereby facilitate learning.

It is noteworthy that Moore, Acer and Ömeroğlu all identify a relationship between art and aesthetics when discussing young people's responses to artworks and/or their aesthetic development. Although already argued for in Chapter Three, a perception is expressed here again of an important connection that would seem to exist between aesthetics and art and a child's developmental stage when certain connections are made. Furthermore, and reflecting on this relationship, Savva (2003: 301) observes the differences in opinion that exist as to which actual developmental stage has to be reached before certain connections can be made between aesthetics and art. Highlighting the work of Lowenfield and Brittain (1987), who believed that children are eleven or twelve before being capable of developing such an awareness, he challenges that belief citing Feldman (1970) and Chapman (1978) who believed that children of pre-school age are capable of aesthetic awareness. The children who participated in this study were aged ten to eleven years of age and though the pre-project interview responses show (Appendices E and G) their perceived pre-project stage of aesthetic awareness was indicative of an early stage of development, indicators of increased aesthetic awareness were unveiled week after week. Throughout the project I could not help but wonder what the effect of a similar project on much younger children would reveal.

In conducting his research, Savva investigated the responses of four- and five-year-old Cypriot children to art reproductions. Similarities and differences exist between Savva's research and my current study. While I gave the children in my study the freedom to choose the art with which they engaged within a portraiture genre, Savva selected the pictures for his research. As was I, Savva was influenced by Housen's (1983) practice of encouraging open-ended responses from her research participants to artworks. As did I, Savva used open-ended questions to gather responses from his group of children 25 of whom examined 3 paintings, each depicting a different style; realistic, semi-realistic and abstract. His research focussed on three themes: understanding of the origins of the paintings; preferences for the paintings and response styles. In relation to the origin of the

paintings, his children did not associate an artist's thinking or perceptual skills with the works viewed, though the majority, when pressed, eventually recognized that the paintings had originated from a human being. That Savva used printed reproductions of art may well have been the source of the confusion. Printed reproductions are not art and Savva could perhaps have avoided this confusion over the origin of the pictures had he enabled the children in his study to engage with original artworks wherein the use of paint and brushstrokes in paintings would have been more obvious. I had not considered that the children in my study, albeit older than those in Savva's study, would have questioned that anyone or anything other than an artist had created the artworks and that the artist would have had to think about what s(he) was doing before beginning to create. In my research study engaging with original artworks eliminated any potential risk of this confusion as the children knew that they were viewing original handmade art in situ.

In relation to aesthetic preferences, the majority of Savva's children (96%) preferred paintings with bright and contrasting colours rather than muted or dull colours. 96% of Savva's children responded positively towards the abstract work while 48% preferred images that conveyed a sense of the familiar. Notably, the abstract work proved of most interest to the children, provoking imaginative responses such as their forming images in their imaginations that were not actually present in the pictures by making connections between the abstract work and real-life experiences (68%). In contrast, other children preferred works with familiar depictions, relating what they saw to personal feelings, memories and experiences (2003: 308). Amongst those children who liked familiar depictions these paintings triggered an empathetic response from 64%. In Chapter Eight I discuss the responses of the children in this study to contemporary artworks and, despite the difference in age in subject group, the themes identified by Savva in his study mirror those identified in mine.

In light of his study, Savva recommends that 'preliminary activities introducing artworks to children should be based on the child's interest and knowledge about the world' (2003: 310) and an approach such as this would allow for an individualized response. In teaching it is my normal practice to take this approach and I followed this approach in this study. Savva also identified the tendency of the children in his study to associate states of emotion, such as happiness, sadness, tranquillity and anger, with the paintings observed. This same link between emotions remembered or felt and artworks engaged with was raised in Chapter Two

and is developed in Chapters 7 and 8. Regarding personal, social and emotional learning needs there could be more to consider than the individual's relationship to the work of art itself. Age and stage of the viewer, context and social mores all have an influence which will be addressed shortly. Meanwhile Savva also suggests that it is important to provide access to a range of subjects and styles in order to encourage interpretation of the artists' meaning and the techniques and media used to convey meaning. Having given the children open access to two art galleries and museums, the points about choice, range and subject of styles was well addressed in my study and in the next section the place and influence of cultural contexts and stages of development will now be addressed.

4.1.4 Aesthetics: Cultural Contexts and Stages of Development

In considering how we judge images in terms of their perceived qualities Sturken and Cartwright (2009: 56) place a strong emphasis on cultural codes. For them, it is not simply that within itself the image or object depicts certain qualities but that in perceiving whatever these qualities might be, the viewer is also influenced by the context in which the images are viewed, on the codes that prevail in a society, and the nature and mood of the viewer who is making that judgement about the image. Sturken and Cartwright argue aesthetics is no longer straightforwardly defined by universal agreement on what is beautiful but rather is influenced by cultural context. The role of cultural context in affecting the viewer's interpretation of an artwork bears similar hallmarks to Bourdieu's (1984) argument that cultural capital influences perception of art. On a similar note, in relation to this proposal, Parsons (1987: 21) suggests in our younger lives, we accept the cultural norms of the context in which we grow. He claims it is not until we are older some of us may mature to a point from which we are able to view our culture from a more independent perspective. It is with this increasing maturity our aesthetic awareness also grows and evolves. In this study, as noted earlier in 4.1.3, age did not seem so much a factor in influencing aesthetic awareness but rather regular exposure to artworks did seem to intensify the aesthetic experience for the children involved in the research project. Though acknowledging the likelihood of increased aesthetic awareness with an advancement in years, Parsons does not categorise aesthetic stages according to age. Below, Parsons' five Stages of Aesthetic Development illustrate a gradual accumulation of aesthetic skills and intensity of awareness:

Stage One (favouritism) in which very young children are rarely discriminatory but tend instead to view paintings as a stimulus to pleasant experience (Parsons, 1987: 22);

Stage Two (beauty and realism) in which their sense of representation is heightened and they value realism;

Stage Three (expressiveness) and the association with felt experience;

Stage Four (style and form) with significance in the stylistic and historical relationship of paintings (Parsons, 1987: 25), to

Stage Five (autonomy) in which personal feelings exceed and outdo the general view of the culture

(Parsons, 1987: 26).

Although Parsons' stages are used in the data analysis in Chapter Eight, I refer back to Housen whose identified stages of aesthetic development I included in Chapter Three (3.2) since her work has also been influential. In both Parsons' and Housen's stages, emotions, feelings, the intellect and the senses all play a part in the development of appreciation of art and aesthetics. The work of Parsons and Housen would seem to reflect and even reinforce the ideas of Dewey already discussed and as presented almost 90 years ago in 'Art as Experience' (1934).

In the following section I look more closely at how these components combine to do this, drawing on the relevant key ideas of Dewey amongst others.

4.1.5 Aesthetics and the Interplay of Emotions, Cognition and Senses

There are issues related to the interplay of the emotions, cognition and the senses in relation to the development of aesthetic understanding, appreciation and experience. Heid (2008), in building his case for the value of aesthetic experience, proposes humans only function well when their emotions, feelings, senses and cognitive faculties are functioning in harmony. Heid's view (2015: 87) would seem to reflect Dewey's claim (1934: 17-18) that when all human faculties - senses, emotions and intellect - are functioning vitally, harmoniously and fully in the moment, there can be a sense of fulfilment that marks the artistic/aesthetic experience.

In acknowledgement of Dewey and Heid's views, this study aimed to bring these faculties together because, in promoting aesthetic experience for young people,

Heid warns without the opportunity for such experiences, development may be hindered in terms of reasoning and visual literacy. Heid, Estabrook and Nostrant (2009) refer to Egan's (2005) assertion that effective teaching and learning is dependent on engaging children's imaginations. Heid et al. (2015: 49) suggest from Egan's perspective 'the soul of teaching is the daily struggle to keep the aesthetic sensibilities of children by engaging them in emotional and imaginative teaching'. Heid (2015: 49) identifies a key role for art educators in nurturing an ethos of 'critical inquiry and visual perception' in the pursuit of effective art education. Again, this was one of my hopes for this study, that increased opportunities for engagement with visual art might support young people to practice and refine critical inquiry skills, thus potentially encouraging heightened visual perception. According to Heid, the use of or senses to perceive is entwined with cognition and emotions: 'How we reason, learn and think have direct correlations to interpretations of our sense systems of touch, smell, taste hearing and vision' relate to senses earlier' (Heid, 2015: 50). In engaging with original art works the children in my study primarily used sight - and to a lesser extent touch in the case of some of the three-dimensional pieces they selected - to access the ideas and emotions depicted in and evoked by the art viewed. Heid asserts that aesthetics is about the individual having the capacity to analyse and interpret 'distinctions within an intrapersonal paradigm' (Heid, 2015: 51) and that young people who can manage their intrapersonal paradigm learn from their feelings and emotions as well as their knowledge and ability to think. A willingness to communicate internal feelings, emotions and thinking is dependent on interpersonal skills and an aptitude for 'socio-cultural learning'. This relates to the discussion of Stylianides' discoveries (2003: 154) in Chapter One, where he concluded that young people should be encouraged to acknowledge that 'art provides representations of life, including the experience and the expression of feelings'.

This relates, too, to Dewey's connection between consuming art and connecting with, as well as shaping, the community (1934: 84).

In terms of the interplay of emotions, cognition and the senses the idea of engaging and nurturing the whole child is also embraced by Sameshima (2007) in a series of letters titled 'Letters to a New Teacher: A Curriculum of Embodied Aesthetic Awareness'. Sameshima writes to share her perspective as a teacher/researcher and, in so doing, makes a strong argument for the wholeness of approach in the practice of teaching (2007: 30). Sameshima rejects the traditional approach of

separating mind from body on the grounds that complete understanding of the object of learning requires engagement of both mind and body. She argues that the teaching and learning cannot be addressed through a compartmentalized curriculum. Sameshima in discussing curriculum notes the derivation of 'currere', taken from Greek and meaning movement: 'Currere is about movement, about awareness, about acknowledging learning through the body' (Sameshima, 2007: 32). Relating this idea of active, engaged learning to art education, Sameshima believes that teachers can facilitate heightened awareness of self and others in young people which can improve the capacity to learn:

The painting makes us think because we are cognitively trying to sort out the parts, to make sense of which parts belong together and to make sense of the whole. In the process of thinking rationally, we acknowledge the action of creative cognition which we seek as teachers to nurture in our students. We also acknowledge the difference between self and the other (2007: 39-40).

The idea of art appreciation as an art education tool for increased self-awareness and awareness of others is a recurring theme when exploring the conceptual theory around art appreciation and aesthetics. For example, Kerry Freedman (2000: 2) challenges teachers and art educators to address 'the objects, meanings, purposes, and functions of the visual arts students see and make every day'. This study was undertaken and conducted in precisely this spirit. Neither in the world nor in education do art or art appreciation exist in a vacuum. To encourage an organic approach to art education it is helpful to identify effective teaching and learning strategies for the embedding of day-to-day skills in practice. Some systems or approaches to learning and teaching may be more effective than others in facilitating the understanding of aesthetics and the interpretation of art, for example, Problem Solving and Problem Based Learning (PBL). Nurturing critical enquiry skills is central to the concept of PBL. This is now discussed.

4.1.6 Aesthetics and Art: Nurturing Critical Enquiry Skills

While many of the aforementioned theorists agree that aesthetics and art appreciation are conducive to the development of self-awareness and the nurturing of social skills and values, many would also agree that art teachers and teachers in general have a tendency to shy away from specifically addressing aesthetics (addressing perceptive and emotional thinking and responses) as a subject when making or appreciating art.

There is a tendency to assume that aesthetics and art are one and the same experience, whether expression through production or a verbal response is the objective:

... many art teachers do not include lessons focussed on aesthetics in their curriculum. Instead, much of the aesthetics-related content is implicit in other activities, such as studio projects, or discussing works of art (Costantino, 2002: 220).

In 'Art as Experience' Dewey discusses the close connection between the aesthetic, the artistic and intellectual inquiry when art is viewed:

The perceiver as well as the artist has to perceive, meet, and overcome problems; otherwise, appreciation is transient and overweighted with sentiment. For, in order to perceive esthetically, he must remake his past experiences so that they can enter integrally into a new pattern' (1934: 144).

In keeping with Dewey's philosophy that problems can act as a stimulus for intellectual development, Costantino (2002: 225) offers a means of addressing this approach by advocating Problem Based Learning (PBL). Costantino's suggested approach focuses on integrated activities that encourage building on and extending knowledge in preference to restricting the knowledge focus on the discipline itself. This is relevant here because the essence of this approach underpinned my own research with the children in this study - in checking if, and if so how, the art works the children selected connected with the personal and with an accumulation of experiences over a six-month period. In relation to this Costantino claims:

Through research, students draw knowledge from various sources and construct an understanding of the problem based on their own interpretations and judgements (Costantino, 2002: 225).

This suggests the PBL approach has merit in engaging learners in problem and enquiry-like activities that 'reflect real-life', he cautions that effective PBL activities require considered and considerable preparation on the part of the teacher. However, Costantino recommends, to capitalise on the intellectual opportunities afforded by art, aesthetic learning and awareness can be effectively

realised by means of a PBL approach. The young people in this study were asked to engage with real works of art situated in museums and while they were encouraged to engage freely with these artworks, the visits and the nature of the visits had entailed considerable thinking and planning on my part. Costantino offers suggestions for using a painting as a stimulus for PBL, in which the learners adopt the role of a museum curator with responsibility for researching and presenting a particular painting, required to give thought to how they will present the painting and to where they will locate the painting within the context of a museum.

Costantino insists PBL ‘provides a concrete curriculum and pedagogical structure’ for the investigation of questions that ‘exemplify the kind of rich intellectual potential inherent in the incorporation of aesthetics into... curriculum’ (Costantino, 2002: 230). He is not alone in his claim for PBL. Boud and Feletti (1997) endorse Costantino’s high opinion:

Problem-based learning is the most significant innovation in education for the professions for many years... the most important development since the move of professional training into educational institutions. (Boud and Feletti, 1997: 1).

More specifically Paris and Hapgood (2002: 39) propose the informal learning environment of the museum with its myriad of objects nurtures curiosity and skills of enquiry. Asserting ‘Museum educators know objects are the starting point’ of the museum learning experience, they add, children may well ask questions in response to looking at objects’ but often their enquiry is internal or reflective’ (Paris and Hapgood, 2002: 39). For Paris and Hapgood this raises the question of whether young people’s approach to enquiry would be more likely to feature curiosity, persistence and initiative if they felt a personal connection with the object of their choice. Their ideas align with Costantino’s and support my pursuit of the personal aspect in requiring the research participants to select their own choices of artworks for interpretation. Praising the merits of a problem-based learning approach on the basis that it offers the opportunity for sustained engagement with museum objects, (Paris and Hapgood, 2002: 40) propose this type of approach encourages engagement for understanding in young people rather than just completion of a task.

My own experience prior to and during this study as an art educator is young people respond enthusiastically when learning is located in solving the sort of problems encountered in real-life contexts. Allison *et al.* (2015) affirm the aforementioned

Curriculum for Excellence promotes a PBL approach and, from my professional experience of having observed many teachers and teaching students using PBL in Scottish classrooms, like Allison et al., I would maintain if facilitated sensitively, young people enjoy the challenge of participating in authentic, problem-based learning experiences.

Art educators might feel an increased responsibility to instil art appreciation in young people, especially in those pupils who have a vested interest in formal qualifications. Indeed, opportunities for art appreciation might also be encouraged by all teachers through collaboratively designed real-life learning contexts. In the next section the connection between aesthetics and aspects of life such as values will be considered.

4.1.7 Aesthetics: Links with Learning, Values and Art Criticism

Duh holds the view art appreciation ‘is accessible to everyone’ and the ability to appreciate art can be facilitated by way of their formal educational experience (2016: 75). Anderson (1993: 200) suggests this theory requires us to connect with our intrinsic values; ‘a value judgement defining perception lies at the base of every human thought or action’. He believes this idea can be applied to looking at art in the sense that we draw on our own values when considering what we see and what we think and identifies the type of judgement associated with art as being an aesthetic one. The psychologist cites the method of exploratory criticism as adopted by a professional art critic as a valuable approach for use by art teachers as it involves them in asserting an initial evaluation, developing further insights from clues offered by the artwork itself. ‘Value judgements underlie all criticism, thus criticism is an act of persuasion’ (Anderson, 1993: 202). He proceeds to make the argument for an exploratory model of art criticism to be adopted in an educational context for three reasons:

- i) knowledge about art is important in its own right, for ‘spiritual and intellectual enlightenment’;
- ii) engaging in the critique of art encourages heightened awareness and understanding of the ‘human condition’, and,
- iii) in addition to developing students’ knowledge of art, their critical thinking skills are also developed (Anderson, 1993: 204).

Anderson (1993: 205) firmly believes a student must acquire knowledge of art first and foremost before s/he might move to the point in the process of art criticism where s/he is 'discovering those qualities that support (or disqualify) the first judgement'. Ultimately, the benefits to be gained from considering cultural heritage and knowledge by way of visual art mean 'art criticism, when integrated as a way of thinking, can be an open door to the world' (1993: 207). In this study, the children's comments on video and the interview prove this point; they accessed spheres beyond their own experience and imagination. As the data analysis in Chapter Eight, will demonstrate, they gained knowledge of art, culture, values and other worlds.

4.2 Chapter Four Summary and Link with Chapter Five

In summary, the theory suggests distinctions between aesthetic and art appreciation exist. Aesthetics is about perception not necessarily of works of art. Aspects of Nature and some well-designed functional items can also be considered aesthetically pleasing. Art appreciation, on the other hand includes an awareness of aesthetics, the historical associations of visual art and knowledge of the techniques and craft associated with making art. Here I proposed a case for opportunities for aesthetics and art criticism, as well as art appreciation, to be included in school curricula. It is possible advocating and encouraging opportunities for aesthetics and art criticism in schools would lead to heightened self-awareness, improved observation skills and an ability for critical enquiry. I believe enhancing these skills in individuals would support the development of a sense of self and a capacity for appreciating and respecting others, socially, culturally and intellectually. This chapter has outlined the need for art appreciation to be recognized as a legitimate and valuable means of developing cognitive, emotional and social skills in young people. In Chapter Five I will now consider the place of the museum in supporting engagement with art for learning purposes in its many and varied forms.

Chapter Five

The Museum Experience: Engaging with Art Objects and Museum Spaces

Introduction

In Chapter Two, seminal theories about how children learn were reflected upon. These theories led to a consideration of situated learning which was linked to aspects of Falk and Dierking's Contextual Model (2010). Taking cognizance of a broad perspective on aesthetics, Chapter Three argued that learning in art is at the confluence between Aesthetics and Art Appreciation and perception, thinking and feeling. That locus is where children's learning in personal, social and physical domains can most effectively be enhanced.

Subsequently, focussing specifically on aesthetic development in children, Chapter 4 asserted art appreciation is a legitimate means of developing cognitive, emotional and social skills in young people. However, for aesthetic development to be incorporated into standard national curricula and practice, policy makers and educators still need to be convinced of its value. Building on these Chapters, this Chapter focuses on the museum. As noted in the introductory Chapter of this Dissertation, for consistency purposes I decided to adopt the use of the word 'museum' when discussing spaces used to exhibit artwork and in this study. However, I acknowledge that the visitor experience in a purpose built art gallery, where artworks intended from inception to be exhibited are hung, may provide a different interpretive experience for the visitor than a visit to a multi-faceted museum where artworks are exhibited. Features and functions of spaces utilised for the public exhibition of artworks will be explored in this Chapter. The Chapter opens by looking at what visitors generally might hope to gain from a museum visit. Chapter Five will extricate further some of the ways in which, through providing opportunities for various forms and means of art appreciation, the museum might support the development of the cognitive, emotional and social skills addressed in the previous two Chapters. The concept of learning is also further extended through an examination of the nature and merit of learning in and learning through the museum. In particular, and of direct relevance to this study, this part of my conceptual framework looks at what impact and influence on learning the museum and in particular, the art museum experience might have on various aspects of the learning process. Specifically, I focus on children's engagement with objects that

are works of art, the possible influence of various contexts in which these objects are located and the role of personalisation on the nature of interaction with art objects in various spaces. The Chapter concludes by revisiting and summarising the reasons why works of art, their contexts and possible personalisation might matter.

5.1 Do museums empower or inhibit?

In 1931, delivering his Harvard lecture on ‘The Live Creature’, Dewey suggested:

Most European museums are, among other things, memorials of the rise of nationalism and imperialism. Every capital must have its own museum of painting, sculpture, etc., devoted in part to exhibiting the loot gathered by its monarchs in conquest of other nations ... (1934: 7)

Dewey’s assertion points to Western society’s obsession with outward displays of power and wealth as being partly satisfied by the museums and art collections of the 1930s. Dewey talks of the ‘growth of capitalism’ as responsible for the view, at that time, that artwork ought to be housed in a museum and so set ‘apart from the common life’ (1934: 7). Dewey asserts that the private collector of art of the 1930s belonged to the capitalist new rich and they, like their Victorian and earlier predecessors, were responsible for building museums in which to flaunt national wealth and high cultural status by way of grand buildings and fine art collections (1934: 7). Fast-forward almost 90 years to the present day and perhaps it would be more possible now to own an artwork than it was 90 years ago and the desire to flaunt wealth and power through art in contemporary society might be a more private than public concern. Collecting art is still probably a relatively exclusive activity in 2020 and the question remains whether museum buildings and collections are more encouraging and accessible to visits from the general public today than they were 90 years ago.

Even today, before stepping foot inside the interior of a museum, the sometimes stately exterior of large municipal museums can make them appear exclusive and unapproachable to young people. Reporting on their research study to explore young people’s feelings of exclusion in relation to the traditional building, when only it existed, Mason and McCarthy’s findings suggested this to be the case (2006). The researchers concluded that:

... many young people do not feel at home in art galleries or are inhibited from visiting them by the very way in which these institutions collect and display art. Aspects of their architecture, exhibition content and design,

atmosphere and layout ... all contained clear messages for museum management (Mason and McCarthy, 2006: 29).

Regarding context in terms of locus, Tooby concurs with these findings, suggesting that 'these, sometimes, grand interiors and exteriors of museums can prove imposing and intimidating to museum participants' (Tooby, 2016:137). Such a view detracts from the idea of museums as inspirational spaces, especially for children. Reflecting on the interiors designed by museum and gallery architects, Croker believes that architect-designed museum and gallery spaces significantly impact the museum and gallery visitor experience whether the visitor is conscious of that impact or not (2011: 44). According to Croker, it is often the 'expert voice' of the museum that dictates the journey of the museum visitor and the visitor is 'led through a narrative space that doesn't chime with their own story and interpretation' (2011: 44). For Croker, more consideration should be devoted to the physical connection that individuals feel with museum spaces in order to make the experience meaningful for the visitor.

The clearest starting point is to think about the physical spaces of the gallery and museum and how visitors individually experience these, from the feelings they have crossing the threshold of the front door to how big, small, knowledgeable, ignorant, welcome, included, excluded, wealthy, poor, active or passive they feel in navigating internal spaces. By considering the form, history and feeling of the spaces themselves, we can make the architecture into an active component of learning, rather than seeing it as a container for learning to happen within, (Croker, 2011: 44-45).

The impact of exterior and interior museum design, as outlined by Mason and McCarthy (2006), Tooby (2016) and Croker (2011), suggests an even greater impetus for me to encourage young people's engagement with museum art in-situ in the hope that it inspires a sense of the museum as a site and source of interest and wonder. In 'Inside the White Cube', O'Doherty describes the modern gallery space as:

... a white, ideal space that, more than any single picture, may be the archetypal image of twentieth century art; it clarifies itself through a process of historical inevitability usually attached to the art it contains (O'Doherty, 2000: 14).

O'Doherty (2000: 14) presents the 'ideal gallery' as an intense space of a 'sacramental nature' designed to signal the artistic orientation of the work

displayed. The analogy of this intense artistic space with the spiritual, sacramental nature of a place of worship is one that O'Doherty returns to again and again. The 'space' he suggests is 'devoted to the technology of esthetics' (2000: 15). O'Doherty observes a shift in context with the late modern and postmodernist gallery space.

The wall becomes a membrane through which esthetic and commercial values osmotically exchange. As this molecular shudder in the white walls becomes perceptible, there is a further inversion of context. The walls assimilate; the art discharges (O'Doherty, 2000: 79).

What O'Doherty describes is a merging of the art with the space in which it is located. The postmodern art space is no longer intended as a neutral support to the artwork but, rather, it becomes part of the 'esthetic' experience. Writing more recently, Colombo (2014: 18) suggests that while multiple museum designs materialised in the twentieth century, it is the "white cube" with its neutral appearance that has endured. Colombo observes that consideration must be given to the increasing complexity of the art landscape:

... as the activities of art centres transcend the physical limits of their display rooms, invade urban spaces, and involve digital communication networks, (Colombo, 2014: 18).

According to Colombo (2014: 18), changes in the presentation of art are influenced by the involvement of 'spectators'. Nowadays, 'transient spaces', as Colombo (2014: 20) refers to them, can be adopted as temporary spaces for the production and/or presentation of art (Colombo, 2014: 21). These transient spaces offer the public free access to art and, sometimes, the opportunity to adopt a participatory role in the 'show' being staged (Colombo, 2014: 21). What Colombo describes is a contemporary approach to the creation of spaces for the presentation of art which is often intangible. Ganley (2012: 15) cites the successful approach of the Ferens Gallery in Hull to engage young people with art exhibitions by involving them in marketing and curating art events for exhibitions. The Ferens Gallery uses contemporary exhibitions and spaces as a way to engage young people with the more historical art collections. This is relevant for my own study because the museum visits undertaken by the participants were in two museums in which contemporary is exhibited alongside non-contemporary artwork and, in both Kelvingrove Art Gallery and Museum and the Gallery of Modern Art, in historic buildings. Notably, the art exhibit spaces in both museums tend to be modelled on

the white cube design referred to by O'Doherty and Colombo. In retrospect, since the location, architecture and interior of each building is so distinct, it would have been interesting to learn about the reaction of the children in the research (study) and their responses to the Gallery of Modern Art and Kelvingrove Art Gallery and Museum. I do remember noting that the children's apparent overpowering and inhibiting sense of awe on first entering Kelvingrove Art Gallery and Museum subsided in subsequent visits as they became familiar with the space and tasks. Since this was not a focus for my study however, it would be impossible for me to go into more detail beyond saying that, by the fifth week, when the children visited the Gallery of Modern Art for the first and only time, they seemed comfortable in this and confident, exploring the spaces of this comparatively very small building.

Bryan (2014) offers the example of the recently re-designed Museum of Liverpool (ML) to present a more positive story, than did Mason and McCarthy (2006), that reflects concern for the needs of the individual museum goer. The objective for the ML design team was to create 'a city history museum that would welcome its city's people in to discover and explore' (Bryan, 2014: 30). Opened to the public in 2011, the museum was designed to house flexible spaces where learning permeates the collective spaces within. Bryan explains that the museum was 'to some extent' designed around objects that she describes as 'great'. According to Bryan:

Great objects can anchor a visitor experience, offer familiarity, enable orientation, and create a memorable experience - all of which create the conditions in which a learning experience may begin (Bryan, 2014: 32).

Whether a museum houses art objects or objects of a historical nature, I concur with Bryan's view. Importantly, the new ML incorporated a designated children's gallery into their design with the museum's collections at its core (Bryan, 2014: 36). Crucially, the children's gallery was designed and built in consultation with the community of Liverpool to include community ideas and preferences. In so doing, the community had a vested interest from the outset and a sense of access and belonging was established. Bryan refers to the design process that was adopted in the design of the museum as a 'long, complex collaborative process' (Bryan, 2014: 32) but one that has produced spaces 'that work'. If art museums are serious about encouraging young people to engage with their collections then I think the ML's collaborative and consultative approach is one to adopt. In the research study discussed in this Dissertation, I did not directly ask the participants if they had ever

been consulted for their perspective on the use of exhibition space in either Kelvingrove Museum or GoMA. At no point did any participant suggest they had been consulted. Though I can only speculate, I do wonder if, had these participants been involved in the planning and curation of art exhibition spaces in Kelvingrove Museum or GoMA, their pre-project responses that reflected limited recall of the art collections in either museum might have been different.

In their practices art museum educators may have allowed the instrumental development of 'reading' skills to supersede the interpretation of personally relevant meaning. Rice expressed criticism of the tendency of art museum educators to narrow visual literacy to a discussion of formal elements and principles devoid of a meaningful context (Mayers, 2005: 363). So, in suggesting an approach that would embrace a more lively, active and personal involvement of participants, Rice and Mayers seem to express some reservation in terms of existing theory and practice. A lively, active and personal experience was the objective for the participants in this study wherein the research design, as outlined in Chapter Seven, facilitated them being actively and deeply directly engaged with the art exhibits. Rice (2008) and Mayers (2005) both acknowledge the shift in attitude towards museum learning from object to visitor but both also recognise much is still to be done to aid access to museum learning for all. In the next section, I shall consider the views of other researchers on the learning potential of museums.

5.1.1 Why people visit museums

As will be indicated below, in making museum visits, for some people learning is their prime motivation. It is hoped my research might throw up data that supports this claim. Relevant studies referenced here have investigated why people go to an art museum and what might be their expectations, whether for pleasure, leisure, entertainment, education, and/or learning. Falk (2009) identified a now renowned model that goes some way to explaining the museum visitor experience. At the centre of this model lies what Falk refers to as 'the visitor's identity-related visit motivations' (2009: 35). Citing an American study (Hood, 1983) on leisure time activities and associated valued attributes in research conducted in the 1980s, Falk (2009) whose work is based in Oregon observes, from their three-plus visits per year, frequent visitors judged three of Falk's six criteria relating to their museum visitor experience as pertinent to them. These were:

1. Opportunity to learn
2. Challenge of new experiences
3. Worthwhile activity during leisure time (Falk, 2009: 49).

For non-participants (non-visitors), these three attributes were considered less important. What they (the non-visitors who participated in Falk's research) valued were the remaining three attributes:

4. Being with people/social interaction
5. Being at ease in one's surroundings
6. Active participation (Falk, 2009: 49).

Falk used Hood's findings as the basis for a later study he conducted in the nineties to ascertain the leisure time preferences of African Americans in relation to museum visits. Interestingly, Falk's 2009 findings showed while non-participants still prioritised social interaction and being at ease in their surroundings, doing something worthwhile was also a priority for them. In fact, doing something worthwhile was identified as a priority for all museum users. While the work of both Hood and Falk highlighted strongly the personal aspect of museum visitor behaviour and preferences, it may also have indicated an increased need in contemporary society. That these individuals expressed the need to be doing something worthwhile could have been echoing American society's concern with economic success.

Indeed, in 2011 and only two years after Falk's African American study, the United States' President's Committee on the Arts and the Humanities argued future economic success requires creative capacities to be developed amongst the workforce. It cited the argument of the National Centre on Education and the Economy which argued a:

nation's leadership in technology and innovation depends on a 'deep vein of creativity' and people who can ... write books, build furniture, make movies, and imagine new kinds of software that will capture people's imagination. The President's Committee on the Arts and the Humanities in Cooper, B. (2018: 8).

One particular finding Falk highlighted in his American study was a direct correlation between African American non-participants and ‘... an absence of childhood museum-going pattern’, thus highlighting in this group a direct relationship between their non-attendance in childhood and non-participation later in life. Despite differences in participant groups, this finding is of particular interest for my study because I am intrigued by the resultant behaviour patterns of young people who may not have been encouraged to visit museums frequently. Quoting Jennie Lee, a former UK arts minister, arguing about ‘the importance of arts to individuals and society’, the recent Primary Colours report on the decline of the arts in primary supported her argument ‘that the arts should occupy a central place in everyday life for children and adults’. She added, though, that this could only happen by embedding arts into the heart of the education system because if children at an early age become accustomed to the idea of the arts as a part of everyday life, they are more likely to ...demand them [in adulthood]”. (Cooper, 2018: 6). However, In the last thirty years or more, the economic and social capital of the arts especially in primary schools have been eroded and these gaps result in a lack of provision of cultural learning in schools where, for example, increased numeracy and literacy, and in England SATS, can sometimes take priority over creative activities. It is salutary that the influential Primary Colours Report (2018) opens with the following statement:

There has been a dramatic decline in both the quantity and quality of arts education in primary schools in England. Teachers believe they do not have the resources and skills to deliver lessons containing art and design, music, drama and dance, and they feel that their school does not prioritise learning in these areas. This narrowing of access risks widening existing inequalities in access to the arts and limits the horizons of young people. (Primary Colours Report, 2018).

While my own study takes cognisance of these factors, it is primarily exploring the effects of multiple visits to art institutions because I recognise that frequency of visits, or rather lack of frequency, may be a contributing factor to [dis]engagement with museums and their objects.

Another earlier study by Bigley, Fesenmaier, Lane and Roehl (1992), investigated the membership motivation related to a number of Texas museums. That study used Maslow’s hierarchy of needs (1954) as the foundation for the research. Seven categories of motivations were identified as membership categories, ranging from ‘Family belonging-family togetherness ’to ‘Cognitive-education’. The findings of the study revealed the prime motivators, as outlined in Maslow’s hierarchy, were

prevalent among the study participants of all four groups: pro-social and education. This particular study highlighted cognition as a recurring theme for participants (Bigley *et al.*, 1992). A key finding of the research noted ‘self-actualisation’ as a motivational driver: ‘The findings of this research suggest many museum members are motivated from the self-actualisation level of need’ (Bigley, Fesenmaier, Lane and Roehl, 1992: 79). Relatedly perhaps, Falk suggests a sense of self-discovery is at the heart of the visitor museum when free choice is present. The visitor experience of explorers, like all museum visitors I would assert, begins with a desire to fulfil some inner identity-related need. These identity-related needs, more than demographics or social group or even museum content, largely drive the nature of the visit (Falk, 2009). Consequently, I shall now probe the question of how the visitor might benefit from making that free choice.

5.1.2 Theories on the potential benefits of museum visits

It would seem any knowledge that could be gained from a free choice experience would partly depend on how the museum curators have seen fit to present the exhibits and any available background information on them. Rice (2003) suggests much of the theory on the museum experience reviews knowledge production in the absence of analysing how knowledge is received. Rice asserts that, to create a new museum presence that embraces democratic civilisation, we must involve a broad range of voices. This links to recent recommendations in the Primary Colours Report (as well as to Falk and Hood’s 2003 study above). Rice and the others make it clear that, for our civilisation to develop democratically through the arts, the political will needs to be activated to ensure provision, access and inclusion for all. We need a critical literature that in addition to analysing how museums construct meaning and project an ideal viewer in the abstract, will also give us a theory of the viewer that emphasizes individual responses to both complex interior impulses and conflicting external messages

... we need a practice informed by a broad range of theoretical approaches in art history, criticism, anthropology, cultural and visual studies, as well as visitor studies and aesthetic development (Rice, 2003: 93, italics in original)

Rice suggests the perception of the museum as a “monolithic representative of elite taste and institutional power” is outdated and no longer aligns with the policy and

practices of museums today. She claims '...museums are dynamic, complex social institutions that are constantly reinventing themselves in response to self-scrutiny and external stimulus' (Rice, 2003: 79).

In consideration of Rice's views, Mayers observes between the 1980s and 1990s, a change took place in the minds of art museum educators who recognized that meaning and thus interpretation was not singular, located exclusively within the work of art and the artist's intentions (Mayers, 2005: 364) but rather it was an interwoven and interdependent relationship between the artwork, the viewer and the associated contexts. Mayers bemoans the traditionalist approach to museum art education, where the curatorial staff would decide on '...appropriate content for dissemination', he proposes 'A visit to the art museum should not be like taking a dose of cultural medicine - it's good for you but tastes bad going down' (Mayers, 2005: 360).

Drawing on the work of Bal and Bryson conducted in the early 1990s, Mayers also observes Bal and Bryson (1991) reassigned the responsibility for interpretation from the art historian to the viewer: 'A singular, truthful or definitive interpretation of an art object, as traditional practices sought, is a myth' (Mayers, 2005: 356-358). In so doing, Mayers additionally credited Rice (1987) who championed the idea of the art museum experience being of a personal nature but who acknowledged this was more of an aspiration than a reality.

In their practices art museum educators may have allowed the instrumental development of reading skills to supersede the interpretation of personally relevant meaning. Rice expressed criticism of the tendency of art museum educators to narrow visual literacy to a discussion of formal elements and principles devoid of a meaningful context (Mayers, 2005: 363). So, in suggesting an approach that would embrace a more lively, active and personal involvement of participants, Rice and Mayers seem to express some reservation in terms of existing theory and practice. A lively, active and personal experience was the objective for the participants in this study wherein the research design, as outlined in Chapter Seven, facilitated them being actively and deeply directly engaged with the art exhibits. Rice (2008) and Mayers (2005) both acknowledge the shift in attitude towards museum learning from object to visitor but both also recognise much is still to be done to aid access to museum learning for all. In the next section, I shall consider the views of other researchers on the learning potential of museums.

5.1.3 Museums as potential learning spaces

Reardon and Renilson (2011: 76) point out the historical association of museums with educational function and, specifically, with art education, stating that ‘The emergence of the gallery/museum as a 19th century construct and public space’ was influential in progressing art and design education for the public in Britain. As state control moved from church to government, governments viewed museums as status symbols of power and wealth while those intent on reformation saw the role of museums as a way of educating and enlightening the working classes. Citing Bennet, Reardon and Renilson (2011: 77) outline three features that historically underpin development of the ‘gallery/museum space’:

Firstly, it was developed as a social space, a space for emulation, in which ‘civilised’ modes of behaviour might be learned. Secondly, it was developed as a space for representation, arrangement and display of cultural artefacts: it was associated therefore with the accumulation of knowledge, for scholarship and for the cultural enlightenment of its public. Thirdly, it was developed as a space of ‘observation and regulation’ of the viewing public (Engage Journal, Number 28. Undated and without page numbers on website (Reardon and Renilson, 2011: 77)).

It could be argued that, to some extent, the first two objectives remain for museum visitors today, though a more relaxed, visitor-focussed approach in which choice is central to the museum experience is now favoured. In terms of the third feature, while regulation of the public is not a phrase associated with modern-day museum practices, observation of visitor behaviour and preferences is used to influence various aspects of museum learning and engagement. For Reardon and Renilson (2011: 77), ‘the educative function of museums’ is witnessed in the appreciation, knowledge and understanding derived from engaging with artworks in museums.

Rogers’ suggestion that cultural sites need to be formed on the basis of being ‘an entire learning space’ with access to all areas including gallery spaces and entrances for learning (Rogers, 2016: 198) presents a more contemporary and aspirational educational outlook for the museum. He asserts that these dedicated learning spaces will help both to raise the status of education across the site as a whole, and to make education users feel valued by the organization (Rogers, 2016: 198). Rogers is quite possibly describing any modern vibrant museum that actually

does exist today. In any case, his claim is tantalising because the shifts in attitude, expectation and practice to which it alludes imply a much more dynamic mutually advantageous relationship between museum staff and museum users - most particularly educators - than could possibly have been envisaged by Tooby's intimidated museum participants referred to earlier in this Chapter.

Taylor (2017) asserts that in the last twenty years the architectural design of learning spaces within cultural institutions has mirrored the progressive journey of museum education practices in the same period. Rather than being perceived as 'marginal', educational spaces and programmes became a priority at the design planning stage (Taylor, 2017: 67-68). Taylor suggests that effective functionality of museum education spaces requires consultation with the individuals who will use the spaces. Recognising the advancements that those responsible for the design of museum spaces have made in the last twenty years, Taylor additionally emphasises the need for the involvement of educational professionals in discussions when 'allocating, designing and fitting out facilities for learning' (2017: 73). I totally agree with Taylor that it is wise to include educators in the process of redesigning museum learning spaces and can vouch that the personnel at Glasgow museums have done so.

Having built up a valuable, positive long-standing relationship with staff at Kelvingrove Art Gallery and Museum eased my access to using Glasgow museums for my current research study. Yet despite Rogers' vision of 'cultural sites / dedicated spaces' (Rogers, 2016: 198), museums can still present to adults as large, intimidating spaces. Apparently, and as shown below, this is not the case for youth who might more readily embrace the museum space. This relates to the point made in Chapter Two regarding the obvious enthusiasm of the primary children in my study compared to the more reserved response of the student groups in my experiences of taking groups of adults and children on museum visits. According to Weier (2004), young people can be more receptive to the idea of experiencing other worlds - culturally, socially and physically - through engagement with the museum space. If this assertion is true, then young children do not possess pre-conceived notions about having to be experts in order to comment on artworks. Indeed, Weier suggests: 'They are open-minded and spontaneous in their responses and interpretations' (Weier, 2004: 106). She further proposes that young people should be afforded the opportunity for experiences that encourage 'self-expression, choice, and control' when visiting art museums. She contends that choice is a significant feature in the learning process if young people are to feel motivated to

learn (Weier, 2004: 106). Weier also believes that it is vital for young people to be offered experiences that facilitate access, a sense of motivation and feelings of enjoyment in observing art and that from that point they will be ready to discuss visual arts concepts (Weier, 2004: 113). Durant (1996), concurring with Weier on access, goes further to highlight the importance of enabling young children to relate personal experience and identity with art in museums:

The purpose is to make children feel that they can gain access to art their own level and in their own terms (Durant, 1996: 19-20).

Relevant here in practical terms, I would suggest that when Kelvingrove Art Gallery and Museum re-opened after a major reorganisation of the space and displays, the placing of exhibits at a low level where children could see them easily was a huge step in making the galleries their more accessible and welcoming to children. Indeed, the atmosphere changed from one of hushed adult respect to a hum of activity that suggested a much more child-friendly environment. Other museums' reorganisation programmes have had a similar effect, for example at The Ashmolean in Oxford. That museum staff consciously brought about that change helps evidence theory influencing practice. This brings the theory discussed above (Weier, 2004 and Rogers, 2016) to life, demonstrating that theorists do not simply live and work in a vacuum but in a dynamic relationship with museum staff.

This idea of young children being able to engage with art in a way that encourages them to 'discuss visual arts concepts' chimes to some extent with Mayer's (2005) observation of the shift that had taken place in semiotic theory in relation to the interpretation of an art object. Poststructuralist semiotics moved the centre of the act of reading from the text to the reader. Interpreting texts became less a modernist project of determining authorial intent and more an interaction of reader, text, and their many contexts in a construction of meaning (Mayers, 2005: 357). This is relevant because the children in the study are not looking to the curators' descriptors of artworks to give them knowledge. Instead, engaged directly with the artworks of their choice, they in a post-modernist way are constructing their own meanings out of their personalised engagement with the art and through discussion with their partners. In contemporary terms the children in the study are developing museum literacy. The next section teases out what is meant by museum literacy and looks at Falk and Dierking's Constructivist Model.

5.2 Museum Literacy and the Constructivist Model

Stapp's policy document 'Defining Museum Literacy', introduced the term 'museum literacy' to museum education but stressed that while the terminology was new, the concept had existed for years. Stapp asserts:

Museum literacy therefore implies genuine and full visitor access to the museum by virtue of mastery of the language of museum objects and familiarity with the museum as an institution (Stapp, 2016: 112).

For Stapp, empowerment holds the key to museum literacy. Empowerment is also another key factor for Adams *et al.* (2003) who align the Constructivist Model with the museum experience, noting the importance of the personalization of the museum experience that can be derived from adopting such a model:

From a Constructivist perspective, learning in and from museums is not just about what the museum wishes to teach the visitor. It is as much about what meaning the visitor chooses to make of the museum experience (Adams, Falk and Dierking, 2003: 17).

Adams *et al.* assert that a blend of both modernist and poststructuralist stances must be considered and respected for museum learning to be facilitated effectively. However, when engaging children in the museum experience for learning purposes, Xanthoudaki (2003: 107) identifies the need for personalization to be considered stating that 'children should be given the opportunity to express their feelings and opinions in response to museum objects rather than striving to identify the right answer'. This is precisely what this study aimed to achieve.

5.3 Learning in Museums: theory and practice

According to Xanthoudaki, children should work from a personal foundation, drawing on their 'own interests, experiences and knowledge' (2003: 108). Additionally she asserts that the connections that children make between the information offered by a museum object and their own personal experiences is 'essential for learning and understanding to occur' (2003: 108). Such experiences, she claims, allow for an acknowledgement and understanding of other cultures

while simultaneously enabling the observer to identify object features that resonate with their own life experiences (2003: 108). Since my research participants were young children and since I share similar professional practices and aims with Xanthoudaki, her study was an encouragement. Xanthoudaki promotes a 'three-part unit' (2003: 108) consisting of pre-visit preparation (1), the visit (2), and a third component of follow-up work (3) for effective museum learning and she maintains that this approach combined with experiencing an art object first hand seems to support the development of new knowledge, the consolidation of prior knowledge and the development of skills.

Opportunities for encountering original works not only enable children to become aware of the cultural continuum and the work of artists in different times and places, but they also encourage experience of different symbolic systems, development of aesthetic preferences and incorporation of stimuli and ideas into their own work (Xanthoudaki 2003: 108).

I now move to consider more closely at what might be the significance for the children in my study of the personal reactions to and connections with the museum's art exhibits. Falk and Dierking (2000: 69) refer to this significance as personalisation.

5.3.1 Personalisation

The idea of personalisation related to museum learning is further acknowledged by Falk and Dierking who cite three key themes associated with learning in the museum:

1. A person's motivation for, and expectations of, a visit
2. The knowledge, interests, and beliefs a person brings to a visit
3. The personalised way learning occurs in museums, especially the opportunities for choice and control over learning that are central to most peoples' museum experiences
(Falk and Dierking, 2000: 69).

Basing their beliefs on an earlier research project conducted by Falk, Moussouri and Coulson (1998) in the Smithsonian National Museum of Natural History, Falk and Dierking (2000: 72) note that education and entertainment were cited by research participants as the two prime reasons for their museum visits. This evidence is interesting in the sense that education was cited alongside entertainment rather

than seen as an 'either or' choice. As Falk and Dierking, point out, if an individual is to visit a museum in the first instance then s/he must be equipped with an awareness of the museum's existence and must believe the museum is 'readily accessible 'and that it has 'the capacity to satisfy the individual's personal needs and interests '(2000: 74). This awareness, according to Falk and Dierking (2000: 74), generally stems from prior experience and in particular, from early childhood experiences compared with my own experiences cited at the beginning of this Dissertation. During her doctoral investigation, Perry (2012) discovered, as did Falk and Dierking, that free-choice learning encouraged confidence in learners and a motivation to manage the immediate environment. Perry's study also highlighted the importance of shared communication for successful learning to take place in a museum context. This observation endorses my decision in this study that the children themselves choose the art works on which they would comment.

5.3.2 Stimulating curiosity

Falk and Dierking (2000) offer an explanation for this free-choice desire in learners, arguing that the museum space provides a stimulus for curiosity and for expectation (2000). Walking into a museum, they argue, induces the need to create a mental map of one's surroundings and curiosity and expectation both work to inform that mental map. Falk and Dierking identify a connection between curiosity and learning, noting curiosity to be an instinctive human disposition:

Mental stimulation appears to be a fundamental mammalian need. This desire for stimulation, the desire to promote then satisfy curiosity, aptly characterizes the motivation behind most free-choice learning (Falk and Dierking, 2000:115).

Falk and Dierking also note that the most effective learning environment for stimulating curiosity is a 'moderately novel 'one as opposed to a novel or boring one; the latter being overwhelming and the former being considered too familiar and lacking in mystery. As with curiosity, Falk and Dierking establish a strong connection between behaviour, learning and expectation:

If things are the way we expect them to be, we find this very reinforcing and continue. If there is a discrepancy, we may become curious and proceed, but more rewarding for the visitor than to have heard that there is a "really cool" exhibition in the museum, search for it, find it, and then agree that it is really

cool. This confirmation of the expected is a very powerful feedback loop (2000: 118).

Undoubtedly, Falk and Dierking advocate museums as rich sites of learning due to their potential for inciting a sense of expectation and of curiosity. Falk and Dierking's acknowledgment of the museum space as a stimulus for prompting and satisfying curiosity is echoed in Dewey's recognition that the aesthetic experience involves experiencing recurring aesthetic relationships, each recurrence being 'novel as well as a reminder' (1934: 176). In such instances, when we arouse and satisfy our curiosity through observing an artwork, renewed curiosity is stimulated.

The completeness of the integration of these two offices, opposed as they are in abstract conception, by the *same* means instead of by using one device to arouse energy and another to bring it to rest, measures artistry of production and perception (Dewey, 1934: 176).

As my data analysis will show, in Chapter Eight, curiosity emerged as a recurring theme in the participant responses garnered from the mid to late stages of my research project. Additional studies also tap into the potential for connections for learning in and through the museum. For example, Soren (2009) conducted a study, entitled 'Museum Experiences that Change Visitors', exploring the attitudes, interests, appreciation, beliefs and values of a group of her Museum Studies students at the University of Toronto. Her research focussed on personal growth and transformational museum experiences. Soren discovered that the study participants developed a variety of skills as a result of engagement with the objects in the museum: making, creating and presenting works of art as well as well as looking at, responding to and talking about the arts (Soren, 2009: 239). Soren claims long term benefits included risk taking, problem solving, critical thinking, communication, and collaboration develop as a result of engagement with art works. In relation to the above reference from Soren, Child Six in my study said:

I didn't em... I thought art was just like, em you know, when you paint... like, you just paint it with any colours and that. But. Em. Now I remember that you have to use warm colours or cold colours if you're angry like, or happy or sad or something like that. You can use colours to show it.

According to Van Dongen *et al.* (2006) other benefits related to the emotions may also accrue from looking at art. These will now be examined more closely.

5.3.3 Dealing with emotions

Relevant discoveries in relation to art and the emotions were made by Van Dongen *et al.* They claimed art experience and everyday experience are two different things (2006: 49). They asserted the museum location as a source for the art experience cues our cognitive experience on how to handle and respond to objects. In contrast with Tooby (2016:137) and Rice (2003: 983), regarding museums being intimidating buildings or monolithic institutions, Van Dongen *et al.* (2006) perceive the museum location as a safe environment for viewing art. According to them, we can afford to take risks from which we might otherwise take flight. Van Dongen *et al.* (2006) suggest depictions of gruesome events are considered more palatable in a museum setting, thus providing an opportunity for emotional regulation. An example of this type of response during my research project was when some of the children participating recalled an exhibit that depicted subject material of a dark nature: The Altar to a Dead Cat (Niki de Saint Phalle, 1962 from the Gallery of Modern Art as a piece that interested them. I found it significant this particular piece attracted their interest, given the dark subject and de Saint Phalle's choice of materials and composition:

... when we went to GOMA I saw this em...kind of demon thing. It looks like they had pieces from em...like goats and humans and I think a bird or something like that. I think it had wings and it had horns as well...it made me feel sort of 'weirded out'...I didn't think it was art...em...but it was (Child Six final project interview)

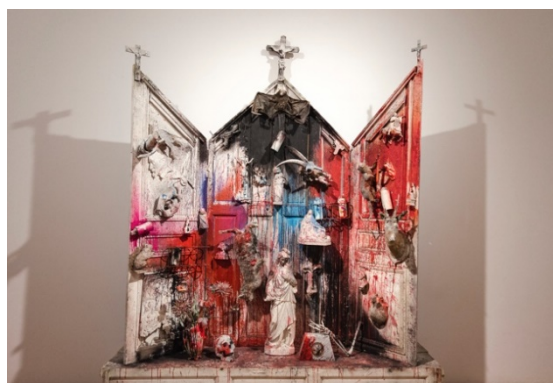


Fig. 2 'The Altar to a Dead Cat' (1962) Niki de Saint Phalle, in the Gallery of Modern Art, Glasgow

As noted earlier, in Chapter Three, Dewey (1934: 42) proposed that struggle and conflict can feature in the aesthetic experience and 'that there are few intense

esthetic experiences that are wholly gleeful' (1934: 43). He believed the aesthetic experience involves a sense of 'complete perception' (1934: 43). It could be that the child who enjoyed viewing de Saint Phalle's work intuitively sensed and understood that her feeling of being '*weirded out*' was an integral part of the sense of completion and completeness that derives from experiencing feelings of struggle, *en route* to what Dewey calls a sense of 'complete perception' and its relation 'esthetic experience'.

5.3.4 Emotional memory

Developing Xanthoudaki's claims about the importance of personalisation, and the need for a threefold approach by teachers in terms of preparation for the visit, the visit and follow up on the visit, Stone (2008: 75-86) recognizes the impact of the personalised approach to museum learning on developing knowledge and skills in art appreciation. She suggests for effective museum-inspired art learning to take place in the classroom, careful consideration needs to be given to linking museum experiences with curriculum and with the cultural background of students (Stone, 2008: 76). Stone notes while students may not be aware of the immediate effect of the museum experience on their learning, the experience might be felt at a later stage in life:

...the presence of certain friends, students' familiarity with the setting, and follow-up instruction in the classroom all have the potential to lay the groundwork for a lifetime of educational memories (2008: 76).

I note this seemed to be the case with the participants involved in this study because several commented on the fact subjects in paintings or sculptures reminded them of family or friends. For example:

I like the things that reminded me of people (Child Five first project interview)

and

It kind of looks like my friend Sophie. It had her hair... (Child One mid project interview)

Falk, considers the museum experience is about the merging of self with the museum as a physical place that houses objects - the museum is the visitor and the visitor is the museum. Falk advocates:

We must stop thinking about museum exhibitions and content as fixed and stable entities designed to achieve singular outcomes and instead, think of them as intellectual resources capable of being experienced and used in different ways for multiple, and equally valid purposes (Falk, 2009: 35).

In taking this stance Falk endorses all visitors to the museum whatever may have been their primary motivation. Furthermore, for young people Addison *et al.* suggest the contemporary art gallery can provide a space in which they can question 'social norms and their place within them' (2010: 125), a place where divergence from the social norm can be explored and accepted. Within this space, young people might view artists as world changers, responsible for challenging the status quo and enacting social and cultural change. Addison *et al.* (2010) suggest young people, in turn, might challenge traditional concepts of privilege and entitlement. They go so far as to say: 'As a critical space, the gallery of contemporary art has actively contributed to democratic debate' (Addison *et al.*, 2010: 126). While this may seem an extravagant claim, should it pertain then engagement with contemporary art might just have the power to impact on the sense of social responsibility felt by the young. Contemporary art as a stimulus for social conscience was not a research focus for this study but as I discuss more fully in Chapter Eight, I was struck by the readiness of the children to engage with the contemporary art exhibits in GoMA. The sculpture video: 'The Way Things Go' by Fischli and Weiss (2009) and Niki de Saint Phalle's installation: 'Altar to a Dead Cat' (1962) seemed to excite and inspire the children, encouraging a broader understanding of art as a concept. These artworks could quite feasibly act as the stimulus for further discussion and I can consequently see merit in the claims made by Addison *et al.* (2010).

However, I needed to find a way of eliciting what might be the maximum benefits from their museum visits for the children in this study. The reactions, outcomes and findings of these various research projects needed to be analysed and used in ways that would support my data analyses. One model which seemed comprehensive and insightful and demands commitment from the aforementioned range of voices to create an effective museum learning experience is the Selinda Model of visitor learning as developed by Perry in response to research work in the Children's Museum of Indianapolis the late 1980s. I will now explore ways in which that model might integrate theory and practice.

5.4 The Selinda Model of Visitor Learning: integrating theory and practice

The Selinda Model comprises three elements:

1. Outcomes
2. Engagements
3. Motivations (Perry, 2012: 39)

The outcomes perspective relates to what museum visitors take away from the museum experience. This could be an understanding or an interest or a new skill. Perry's 'Selinda Model' (Perry, 2012: 40) is based on an understanding visitors wish to have intrinsically motivated experiences that involve learning and having their intrinsic motivations satisfied will encourage an increased sense of visitor satisfaction. The engagement perspective focuses on the emotional, physical, social and intellectual interaction between visitors and objects. The motivations perspective involves the psychological requirements and aspirations that influence the visitor's ability to learn. To accommodate the motivations element of the model, four features are included:

- a. to be part of a communication process;
- b. to be challenged;
- c. to be in charge of their learning, and,
- d. to be playful (Perry, 2012: 40)

These features, comprising the motivations element of the model are reminiscent of the prime motivations cited by the participants in Falk's study (2009) as mentioned in Chapter Five. The second feature in the Selinda Model: 'to be challenged' relates closely to one of the key motivators for frequent visitors in Falk's model: 'Challenge of new experiences' and while being 'part of a communication process' is the first Selinda feature, 'Being with people/social interaction' was a priority for non-visitors in Falk's study. Knowing the types of features that motivate visitors to visit museums can prove helpful in the design and facilitation of learning experiences for visitors.

The motivations element of the Selinda Model intrigues me, especially in relation to my own research study because I believe my study encompassed aspects of these features. While I organized the six consecutive visits for the participants and provided an overarching theme of portraiture for the first three visits, they were

required, as I have already noted, to independently select works related to this theme that were of interest to them and to engage with their selected artworks. Consequently, their discussions of and around their choices were initially the main focus of my research interest. The study participants were required to communicate with others and to experience a sense of autonomy with regard to their selection of art for interpretation purposes. While I did not ask the participants if they found this requirement challenging, the data suggests they initially tended to read from information panels rather than draw on personal thought. Though they relied less on these panels as the months progressed, their initial behaviour might indicate they did indeed feel challenged by the request for personal responses to what they observed while *in situ*, hence the early reliance on the panels. It was important to me throughout the study to create a relaxed, informal learning context where the participants could talk freely to each other. I was keen they should enjoy the experience and certainly, many of them expressed a sense of pleasure when asked if they had enjoyed the museum visits and activities. Reflecting on Perry's motivational features reassures me the design of my research approach was appropriate to encourage a motivational ethos. Perry associates six motivational aspects with engagement and subsequently, learning. The six aspects are as follows:

1. communication
2. curiosity
3. confidence;
4. challenge;
5. control, and,
6. play (Perry, 2012: 40 - used as a tool for learning).

Again, elements of Falk's (2009) visitor motivations are evident in Perry's model with regard to engagement and learning but Perry has identified detailed aspects of his four overarching themes. I consider these aspects were facilitated to varying degrees throughout my research project. According to Perry, collaboration and guidance are the principles that underpin communication as a successful learning tool in museums. Collaboration in this sense is grounded in people working together to make meaning from interactions with objects. An exhibit label, an interactive or a conversation are all classed as forms of collaboration (Perry, 2012: 77). In terms of guidance, communication is supported when visitors are guided or directed in their learning. Perry stresses guidance does not always have to come directly from a more knowledgeable other but it might come from an object within a collection (Perry, 2012: 86). Perry talks of providing a jump-start (Perry, 2012: 90) to encourage engagement with objects and the interpretation process. This resonates

with my own research approach in which I offered some insight to the theme of portraiture and some guidance in relation to selected exhibits. I felt this was especially important in the early stages of the project when I thought the young people would require some modelling of the type of activity in which they were being asked to engage. Though I wanted to build a relaxed context in which they could feel confident about what was being asked of them, I also offered a variety of approaches to looking at and engaging with art for interpretative purposes to avoid mass-adoption of a single approach.

The second aspect Perry associates with motivation is curiosity. Objects will attract visits when they arouse perceptual curiosity (Perry, 2012: 98). Perceptual curiosity involves our senses and Perry suggests intellectual curiosity will not only engage but retain our interest in an object. Various stages support intellectual curiosity:

information contradictory to what we might assume or know that elicits a sense of the unknown or surprise; incomplete information that suggests more information is to be realized; limit the information available to visitors to avoid over-saturation; allow for a gradual release of information to create a sense of progression, and, careful and selective use of questioning (Perry, 2012: 102-108).

In addition to perceptual and intellectual curiosity, Perry associates interest with curiosity (Perry, 2012: 108). A topic that is already of interest to the visitor is likely to increase the chance of engagement and consequently, learning. Connecting new information to past knowledge, situation objects in context, encouraging personal relationships between visitor and object and linking the familiar with the novel are all ways in which interest can be sparked.

Confidence is the third requirement in for motivation (Perry, 2012: 117). For confidence to be nurtured, visitors need to experience a sense of success, whether this be via accessibility to objects and information, or through being guided around an exhibition in an appropriately structured way (Perry, 2012: 119-138). Perry advocates, for visitors to be motivated to engage purposefully with objects, for the advancement of learning, success should be experienced quickly (Perry, 2012: 139).

The final three requirements Perry associates with motivations are challenge, control and play (Perry, 2012: 149-180). According to Perry visitors' expectations should be acknowledged and addressed. If they feel appropriately supported in

terms of what they are engaging with and how they might engage with it, they less likely to feel overwhelmed and to disengage. Equally, while visitors need to have their expectations considered, they should not feel the exhibit is too easy (Perry, 2012: 151). In other words, they need to feel it is worth their while investing time and energy in the object. In terms of control, visitors should feel in charge of their experiences and in terms of play, Perry stipulates a need for the museum experience to be full of positivity, employing their imaginations and appointing the senses. I will consider some of these categories in relation to my data in Chapter Eight. Next, I consider a major research project commissioned by the Museums, Libraries and Archives Council (MLA) to explore wider aspects of learning that might accrue from children's engaging with art in museums.

5.5 Visitors perception' of learning outcomes resulting from the museum visit

In April 2000, a national strategic body, the Museums, Libraries and Archives Council appointed the Research Centre for Museums and Galleries (RCMG) at Leicester University to design an approach for measuring cultural education outcomes. The resultant research project: Learning Impact Research Project (2003) produced a wealth of findings on museum learning. While those involved in designing the research methodology had shared the view they did not want learning to be reduced to a set of specific learning standards, they considered it necessary:

... to be able to describe the characteristics and dimensions of the learning that occurred in their organisations, and also that policy makers and funders were entitled to be presented with evidence of the depth and extent of this learning (Hooper-Greenhill, 1999: 24).

Hence the project identified a set of processes associated with learning, which:

- are idiosyncratic and unpredictable;
- are both individual and collective;
- relate and shape individual learning through interactions with other people, with social spaces and with specific tools for learning;
- involve personal and collective identity and the search for personal and group relevance;
- are situated - linked to a physical or subject-related context;
- generally, build upon what learners already know to make prior knowledge deeper, more explicit, and more finely developed;

more rarely involve learning things that are completely new, and, result in explanations and knowledge which appear meaningful to learners but which are provisional that is, that last as long as they are useful or until they become superseded by new meanings (Hooper-Greenhill, 1999: 39-40).

Significantly, the above understanding of learning as set out by the research group acknowledge social and cultural difference and knowledge as they might be perceived by visitors (Hooper-Greenhill, 1999). From these understandings, five Generic Learning Outcomes (GLOs) emerged:

1. knowledge and understanding, skills;
2. attitudes and values;
3. enjoyment, inspiration;
4. creativity, and,
5. activity, behaviour and progression (Hooper-Greenhill, 1999: 51).

In total, the Research Centre for Museums and Galleries conducted three linked evaluation research studies, spanning a period of three years. Study 1 (2003) was entitled 'Measuring the Outcomes and Impact of Learning in Museums, archives and Libraries'. Study Two (2005) was entitled 'Engaging Archives with Inspiring Learning for All 'and Study Three (2004) was entitled 'Inspiration, Identity, Learning: The value of museums'. Teachers, pupils and others who happened to visit the museum were asked for their responses. The results of these studies generated fascinating insights about learning in museums: from the importance that teachers placed on learning outcomes to pupils 'own perceptions of the potential outcomes resulting from a museum visit. Examining responses across the three-year period (2003-5), it is clear that response percentages to the same questions were similar from the different groups. While a high percentage of teachers (76% - 81%) perceived 'enjoyment, inspiration, creativity' to be very important, only 48%-57% thought 'action, behaviour, progression' was very important and 44-46% thought skills very important (Hooper-Greenhill, 2007: 107). For me, these findings highlight a query about teachers' perceptions and understandings of the educational purpose and value of museum visits. While it is heartening to know that the teachers questioned rated 'enjoyment, inspiration, creativity' highly, it is as equally worrying that less than half of those questioned viewed the other categories similarly. Pupils' questions were rooted in the same five GLOs, that is to say: knowledge and understanding; skills; attitudes and values; enjoyment, inspiration, creativity, and, activity, behaviour and progression, used to question the teachers. Of the younger pupils questioned 90% selected 'I learnt some interesting new things', 71-73%

answered 'Visiting has given me lots of ideas for things I could do' and 83-87% thought 'A visit is useful for school work'. These scores suggest an acknowledgement in the young people questioned that museums are places where knowledge can be accessed and developed. In responding to the same questions, older pupils appeared to rate their visit as a powerful means of advancing knowledge and skills: 85-89% said 'I discovered some interesting things today from the museum', 62-70% responded 'A museum is a good place to pick up new skills' and 71-77% stated 'The visit has given me a better understanding of the subject'.

What is interesting in relation to my study are the questions raised about the value of non-curriculum driven learning, for example what learning might take place regardless of pre-planned curriculum links in a museum setting. Hooper-Greenhill observes:

Considering the GLOs in relation to teachers 'purpose in using museums shows that these differences in purpose have a considerable impact on how teachers value the potential learning outcomes (Hooper-Greenhill, 2007: 118).

As I outlined in my introduction, I have long held the belief that museums are rich sources of learning for young people of school age. While the Learning Impact Research Project (2003) findings show that teachers questioned did associate museums with various types of learning outcomes, the low percentages who identified knowledge progression and skills as outcomes suggests that understandings could be better informed. Of the *teachers* questioned, more of them believed that the five generic learning outcomes (GLOs) held importance in connection to the museum visit than those other people visiting the museum in ways unrelated to school curricula or learning who did not relate the museum visit to the curriculum. Findings also showed that some non-teacher visitors didn't connect their visits with learning at all. The responses of the pupils involved in the studies indicated that they believed they learned knowledge and skills. No specifics, of what might have been such knowledge and skills as were acquired, were indicated by the participant children. The questionnaire used to gather pupils' responses had spaces for the children to draw responses if they so chose. Hooper-Greenhill observes that the drawings are interesting because subsequently many of the pupils used the artworks with which they had engaged during museum visits as inspiration for the images in their own detailed artwork (Hooper-Greenhill, 2007). Hooper-Greenhill also notes that the word 'fun' was used frequently in the pupils'

responses, suggesting that 'pleasure' acted as a catalyst to a range of other learning outcomes. It made learning seem more 'relevant, more achievable' (Hooper-Greenhill, 2007: 146). In terms of Knowledge and Understanding, Hooper-Greenhill observes the following:

During their museum visits, pupils increased their knowledge and understanding through linking new facts and information to their own lives and to what they could easily imagine because they had seen the 'real 'thing or been in a 'real 'place...They broadened their knowledge of art, history and culture, sometimes seeing these through different perspectives (Hooper-Greenhill, 2007: 146).

The majority of pupils provided responses that suggest they believe they learned new skills from the museum visits. Hooper-Greenhill does provide some interesting examples such as that of a 12-year-old who referred to herself/himself as an art critic, citing analytical skills such as identifying symbolism and different painting styles. Others mentioned colour blending and the development of craft skills. About 'learning' Hooper-Greenhill suggests that four conclusions may be drawn from the research project:

that the conceptually distinct learning outcomes are integrated rather than distinct in practice; that learning occurs through mind and body working together; that museum experiences both demand and generate learning; and that museums can impact powerfully on identity (Hooper-Greenhill, 2007: 170).

All four of the above conclusions align closely with my own findings from my research study. These will be discussed in my concluding chapter. Significantly, Hooper-Greenhill notes the connection between the evidently immersive, physical learning that pupils' experiences and their association with pleasurable experience: Physical, bodily engagement was the key in many different ways to enjoyment and the subsequent retention of facts, development of skills and enhancement of self-esteem (Hooper-Greenhill, 2007: 170-171). Also noted in the teachers' responses is that emotional and personal aspects featured heavily. One example of such a response is: 'It's about emotions, the emotions are triggered it helps you to learn whether it's negative or positive' (teacher's response, 2007: 175). The study findings reveal differences in perceptions between teachers, learners and other visitors in terms of priority learning outcomes associated with a museum visit. Given the variance in motivations for visiting museums cited by Falk (2000) and Perry (2012) in Chapters 2 and 5, it perhaps is not surprising that different types of visitors would perceive different learning outcomes as priorities. What the study does reveal is a possible need for the findings from the Learning Impact Research

Project (2003) and other similar studies to be shared more robustly with teachers and other relevant educational players. I now reflect on the theoretical and research perspectives explored in Chapter Five.

5.6 Chapter Five Summary and Link with Chapter Six

This Chapter considered what participants might gain from a museum visit. It extricated some ways in which, through offering various forms and means of art appreciation, the museum might support the development of the cognitive, emotional and social skills addressed in the previous two Chapters. The concept of learning was further extended through an examination of the nature and merit of learning in and learning through the museum. What, arguably, matters most in the content of this Chapter is the impact and influence on learning the museum experience might have when children are engaged both with the objects that are the works of art themselves and in the various contexts in which these objects are considered when the experience is personalized. As the Learning Impact Research Project (2003) findings highlight, for children to have the opportunity to engage in museum learning to express and possibly further their cognitive, emotional and social skills, the educational merits of the museum visit need to be widely understood.

It is in the next Chapter that I will consider the influence of engaging with art in situ on knowledge and skills associated with making art. Having made an argument for engaging aesthetic understanding in the pursuit of growing artistic appreciation, I now demonstrate how first-hand engagement with art in an art museum might effect increased engagement with the practice of making art and the development of an individual's practical skills.

Chapter Six

Outcomes of engagement: the transformation of aesthetic understanding and critical thinking into the creation of visual art

Introduction

In the previous chapter, I focussed on investigating some potential benefits that young people might gain from engaging with visual art objects in a museum context. Now, I shall consider the possible effects that engagement with visual art can have on their understanding of practical art knowledge and skills

An intended feature of this study is to connect the ‘looking/engaging/thinking’ with the ‘production’ of artworks, to discover whether the study participants perceived that one might influence the other in their own artwork. While I do not wish to analyse the artworks produced by the participants, I do wish to explore their recognition and understanding of perceived changes to their artistic practices resultant of looking/engaging/thinking.

Dewey (1934) recognises that each work of art has its own identifiable medium and that ‘sensitivity to a medium as a medium is the very heart of all artistic creation and esthetic perception’ (1934: 203). He claims that it is through the artist’s application of a medium such as colour that artists are able to express their own sensitivity to light and colour:

The true artist sees and feels in terms of his medium and the one who has learned to perceive esthetically emulates the operation (Dewey 1934: 208).

Dewey informs us that the brushstrokes applied to a canvas by an artist create aesthetic meanings for the viewer who perceives the work. But Dewey is clear that artworks can be examined for a variety of purposes, some of which go beyond perceiving them in terms of their media. He is of the opinion that it is when the ‘whole’ is ‘felt’ (form, matter, subject, message) that the artist engages aesthetically with the viewer and the viewer recognises this as such (1934: 207). This is to say that Dewey claims that the artist’s choices regarding, for example, where and how to apply a medium to an artwork, can somehow be ‘felt’ by the viewer. According to Dewey (1934), what is felt by the viewer will subsequently

influence how the work is perceived. I was intrigued to explore whether and, if so how, increased exposure to artworks might influence the children in my study with respect to their own sense of the aesthetic and artistic knowledge and their understanding of associated change in their own artistic practice.

In my research project, the children not only engaged with art but also, in response to what they looked at, created art of their own. This creating/making aspect was not a major part of the study and, as explained at the start of this chapter, I didn't intend to focus my research on what they made. My research focus with regard to making art was concerned with any possible effects of looking at original artworks in situ on their thinking in relation to making but, for a teacher of art, not to 'do' some art and not to consider the possible relationship between looking/processing and doing/processing seemed to be ignoring the process cycle of art in education, leaving the teaching of the lesson unfinished and the learning experience unfulfilled. Below, this opinion is endorsed by Fuirer (2005). The practical sessions followed the museum visits each week and were very much of an exploratory nature with a broad variety of media available for the children to decide how they wished to respond to what they had seen that day. Hickman argues the case for 'making and understanding the process of making as well as knowing about and understanding others' making' of art, professing that:

...even a dog or a monkey can 'make' but only humans (appear to) have the capacity to understand the nature of that which is made (Hickman, 2010: 145).

While Hickman highlights the interdependence of making with understanding, the driving force of this study remains the influences on the aesthetic, emotional, cognitive and social development of looking at art in museums and the children's understanding of the impact of these influences on their own artistic skill and knowledge development. The children's responses from the pre, mid and final interviews will be presented and analysed in Chapter Eight to pinpoint any understanding they might communicate of looking at art might influence making. An additional way of eliciting evidence of whether these influences have been internalised by the children could be to probe signs of aesthetic/cognitive/emotional development arising from discussing the participants' own artwork during the research interviews. The children, having talked about artworks in their visually recorded conversations, revealed different levels of understanding of the aesthetic, cognitive and emotional elements involved in the art as I explain in Chapter Eight. Their statements revealed involvement in

the work of the artists and, to varying degrees, how they were influenced by looking at art in museums. The impact on the children's own artistic skill and knowledge development which may reflect developing aesthetic awareness was communicated in their comments about their art work. If, from the results of having engaged with the physical and practical world of art making, further evidence of aesthetic, cognitive and emotional development is to be found in relation to their art work, then it may be expected that the data harvested could perhaps also provide a means of crystalising the results that emerged from the recorded conversations. Denzin and Lincoln (2000) seem to encourage the use of multiple data collection methods as a way of checking findings from data. Costantino (2007) highlights their use of the verb 'crystalise' rather the more positivist 'triangulate'.

The use of several methods for data collection (observations, interviews, reflective writing (with drawing), and photographs) and analysis (coding and categorization, use of metaphor, document analysis) helped to triangulate (or to use Denzin and Lincoln's term, to crystalize) the findings, providing "rigor, breadth, complexity, richness, and depth" to the inquiry (Denzin & Lincoln, 2000: 5, cited in Costantino (2007: 4).

Incidentally and co-incidentally, as my research study with these young people progressed, one key observation was that the more opportunity the participants had to engage with visual art, the more their confidence in creating their own art increased.

6.1 Understanding the relationship between engagement with art and doing art

In the last twenty years there has been a steady growth in literature focussed on the effects of viewing art in museums on art production by young people. Publications such as 'Engage', (<https://engage.org>), journal committed to visual art, gallery education and specialist training programmes and 'Tate Papers' (<https://www.tate.org.uk/research/publications/tate-papers>), have contributed considerably to this body of research. Writing in Tate Papers, an online research journal founded in 2004 and focussed on 'scholarly articles on British and international art, and museum practices today', Pringle (2009) informs us that, generally, it is through their artistic practice that artists demonstrate artistic knowledge. Recalling a series of interviews with selected artists who work as

gallery educators, Pringle explored the relationship between art practice and artist-led pedagogy, observing that for the artists:

Artistic 'know how' is experiential, complex and context-specific. Artists talk about the importance of learning through doing and how their knowledge is gained through practice. In some cases, their knowledge is embodied and resists systematic and explicit organisation. Typically, artists reveal their knowledge through the art-making process (what the expert in learning Donald Schon refers to as 'knowing in action') and by making their ideas explicit, generally in visual form (Pringle, 2009: online).

For the artists in Pringle's study, artistic knowledge and art production do not exist as separate entities but go hand in glove. Pringle asserts that 'accessing this embodied knowledge' (Pringle, 2009: online) that can be sourced from visual engagement with an artwork is part of the interpretative process. When working with young people in their capacity as gallery educators, the artists did not view their role as being authoritative in terms of art interpretation but, rather, they saw themselves as co-learners on a journey of interpretation with their learners. As will be discussed in Chapter Eight, for the young people in my own research project, they certainly seemed to perceive an incremental increase in their development of combined artistic knowledge and skill with more visits and more art activities. While the data from this study does not conclusively confirm that looking at original artworks in situ influenced and developed the participants' own artistic practices, it is possible that, for the children in this study there was a symbiotic relationship between their engaging with original artworks in situ and their own art practice.

Exploring the influence of what she terms 'encounters with artworks' on young people's learning, Fuirer, M. (2005) has contributed considerably to this body of research. Writing in Tate Papers, Fuirer's study focussed on the education programme at Tate Modern. Explaining that the art workshops at Tate Modern promote a constructivist approach, Fuirer advocates for a shared interpretative journey between learner and educator, moving 'between images, words, gestures, objects and materials in making meanings from artworks' (Fuirer, 2005: np). Learners arrive at an understanding of what they are viewing through a process of exploring the artwork via visual components and associated ideas, embracing meaning derived from the parts as well as the whole.

Fuirer identifies this process as an ‘engaged form of learning’ (2005: np). Citing Kolb’s (1984) model of experiential learning, Fuirer likens the gallery education experience to the experiential learning cycle, involving:

...concrete experience to observation and reflection to forming abstract concepts to involvement in active experimentation - that is, from feeling to watching, thinking and doing. (Fuirer, 2005: np).

Fuirer sums up the importance of ‘doing’ art as part of the experiential cycle, asserting that the cycle in its entirety helps young people to learn about the world and to find their place in the world. This idea of art engagement being a catalyst to internal and external discovery is evident as part of the overall experience for Fuirer’s young study participants as it was for the children in my research. The children in my study frequently talked about how art made them feel or how it made them think about others and about historical events. Both Pringle (2009) and Fuirer argue the importance of access to art experiences as vital to the holistic well-being and intellectual growth of young people.

Similarly, Matarasso (2008), makes the case for artistic practice in young people as a means to forming beliefs and values:

A rich access to such experiences can give children and young people capacities and understanding that will serve them throughout their lives and Art is among the most flexible, enjoyable, varied and exciting ways children have of engaging safely with the external world. It offers a secure bridge between external and interior worlds, and it is by constant use that children deepen their understanding of both, and learn to make their own judgements. (Matarasso, 2008: 21)

I concur with Matarasso’s belief that facilitation of art experiences for young people, visual and practical, can instil a willingness to experiment with ideas, empathise with others, make judgements and grow in autonomy ‘shaping their own experiences’ (Matarasso, 2008: 22). This is the very essence of what I observed in my study’s research participants as they grew increasingly familiar with the process of viewing and responding to art *in-situ* before following up with practical responses. As the visits and activities increased in number, so did their confidence to talk more freely about art and to use the ideas observed in other’s art to

influence their own practice. For example, from the mid-project interview with Child One:

MJ: Do you think going to the Kelvingrove for lots of visits has made you think differently about art, or look at paintings and sculptures differently?

Child One: *Yeh, actually cos when, before when I did art em I just didn't really bother about it. I just did it, but now I actually think about what I'm doing and not just scribble. I take my time.*

MJ: Oh, that's interesting. Can you even be a bit more specific because that's a really interesting answer?

Child One: *When I went to the art galleries em, I saw some people had used the paint brushes hard and softly. So sometimes before I paint I have to choose if I want to do it hard or softly first as well, (Child One, mid-project interview).*

Like Fuirer (2005), Matarasso (2008) believes art can provide a crucial bridge to the world:

A child who marvels at what other people do, or are, or think, or say, uses empathy, that essential recognition that other people are also autonomous beings, observing us as we observe them. Seeing how others have responded to the same idea, and yet produced different images or stories, is part of learning to place oneself in the world and in relation to others, rather than as its centre. As people externalise themselves through their art, they engage with the very different versions of others, and gradually develop their own sense of what they like, what they feel comfortable with and what they believe. (Matarasso, 2008: 21)

I agree completely with both Fuirer (2005) and Matarasso because, in discussing their selected artworks, the children in my study responded in exactly the ways Matarasso describes. Incidentally and co-incidentally, as my research study with these young people progressed, one key observation was that the more opportunity the participants had to engage with visual art, the more their confidence in creating their own art increased.

In the ways their practice of doing art is significant for their understanding of art, other people and other worlds, how children actually engage with art is reminiscent of Dewey's (1910) emphasis on doing to stimulate, motivate and locate thinking and learning. This idea of art engagement as a means of experimenting with possibilities is acknowledged by Pavlou (2013: 86). In a study that considered the influence of looking at art on doing/making art, Pavlou noted that 'children's artworks demonstrate visually the relationship between developing possibility thinking and creativity through art-viewing' and that:

...aspects of the pedagogical framework included the belief that art can be interpreted on direct, personal connections, which set the preconditions for encouraging a particular kind of enquiry and consequently encourages the development of possibility thinking (Pavlou, 2013:86).

Firstly, it would seem Pavlou is claiming that when children combine their talk about what they see in original masterworks with the making of their own art, what they subsequently create gives visual form to the ideas related to content and meaning as well as to form and style contained in the art with which they were engaged. This is to say, 'children are enabled to transform their ideas into an art form' (Pavlou, 2013: 86). Pavlou's second assertion is, that in grappling with possible ways of dealing with problems of design and execution in art as well as of finding visual ways of representing problems or issues in relation to subject - whether physical, personal, social or emotional - children are problem solving in and through their art work. This process she aligns with problem-based enquiry. Pavlou acknowledges the need to equip teachers with the skills and confidence to encourage an aesthetic mode of enquiry in their pupils. While Pavlou's study related to the secondary aspect of my study, children creating art work of their own, more convincing and helpful for my own research planning was Savva's (2003) use of Housen's 'open mike' approach which was discussed in Chapter Three, Section 3.2. These studies generated more convincing data and results because Savva's study, in which children looked at and commented on adults' artwork, related directly to this study. Also as I do, in analysing the data, Savva referred to Housen's and Parsons' seminal and reliable, theoretical and practical work. Pavlou claims her results represent a version of 'possibility thinking'. Housen's harder more extensive evidence (1983, 1996, 1996, 2000-2001, 2001-2002) in support of the benefits to cognition of developing children's aesthetic awareness seems to offer a stronger version of possibility thinking.

Critical thinking cannot be developed in a vacuum; it needs a subject to act upon as an object of thought. For this reason, it is commonly believed that critical thinking is difficult to elicit until the late elementary years when learners have mastered some level of understanding of a domain of knowledge and/or reading. Our evidence, however, suggests that critical thinking and its transfer can be developed as early as the second grade. It seems clear that before some children can read a book, they are quite capable of 'reading' a work of art for meaning and evidence, (Housen, 2001-2002: 121).

The system of 'Visual Thinking Strategies' (VTS) developed by Housen et al. over many years has been adopted by and survives in several state education systems in the USA. Wide acceptance does not mean high quality but Housen's VTS system has been subjected to much scrutiny and has gained acceptance in the U.S.A. Pavlou advocates a critical enquiry-based approach to art education and the essence of her thinking can be found in Costantino's (2007) argument which, as discussed in Chapter Four, Section 4.1.6., is inspired by the work of Arnheim, Dewey and Eisner and takes a 'concrete approach to teaching aesthetics'. Here Costantino offers a distinction between looking at art and creating art while presenting an argument for creating as a means of response in order to understand the visual.

The perception of a work of art is essentially interpretative, and the creation of a work of art is dependent on visual thinking and qualitative reasoning - the manipulation of non-linguistic precepts and concepts that are based in sensory stimuli and emotion. Since a primary goal of art criticism in art education is to develop students' ability to construct reasoned and meaningful interpretations of art, it seems valid not to restrict the interpretative process solely to linguistic thinking and articulation, but to include opportunities for visual thinking and qualitative reasoning through art making to fully express one's understanding of an artwork (Costantino, 2007).

The design of my own research study with the inclusion of opportunities for practical expression in response to looking and thinking to support interpretation is sympathetic to Costantino's view. Before considering how children's aesthetic interpretations and understanding of art might transform into their thinking about and creating their own art, I will consider what might be the qualities of an object that actually 'make' it a work of art.

6.2 What distinguishes an object as 'Art'?

In the visual arts the connection between what materials and what subject artists choose to use and how the 'act' of the artist results in exhibits is of consequence. It is not only the artist's subject that carries a message to a viewer. The materials,

composition, style, use of colour and symbols, all combine to carry the artist's meaning and have the potential to engage the viewer. What the artist decides influences how we look, what we think and how we and other artists might respond on a practical level. Pheby suggests that in recent years:

... there has been a fundamental shift in what both the maker and the viewer consider to be a work of art. Traditionally an artwork is an "object", something tangible made by an artist, which often represents an actual or idealised reality (Pheby, 2010: 73).

Pheby uses Duchamp's installation 'Urinal', submitted to the 1917 exhibition of the Society of Independent Artists in New York and a radical departure from the 'norm', to illustrate her point that the artist may influence what we consider to be art by way of selection for exhibition purposes. Pheby notes Duchamp's choice to submit for exhibit an ordinary, everyday object and to label it art as seminal in terms of 'blurring the boundaries between art and life' strengthening the power of the artist to define what constitutes art (2010: 73). It may be possible that this type of 'blurring' could help to make art exhibits seem accessible to visitors by using the familiar to stimulate an aesthetic, sensory response from the onlooker. This could diminish the potential for intimidation that museums and their art collections can instil as noted in Chapter 5. The irony, of course is that Duchamp was highlighting the commodification of art and, as Pheby observes, the signature he afforded the piece testifies to this: 'R Mutt' (Pheby, 2010: 73). Pheby deliberates current engagement with contemporary art and the perceived purpose of contemporary artists:

... crucially, artists appear to be trying to communicate a pause in the everyday that reveals the profound in order to render and make more conscious the human experience, rather than attempting to create an object of beauty for its own sake. For contemporary art to have meaning, it requires the audience to make a leap of faith that they are witnessing 'art'; it is no longer a case of learning schools of artists and interpreting the message in the material object; now it is essential to enable participation within the artist's concept (Pheby, 2010: 84).

The relevance here is that, during my project, many of the children demonstrated a strong interest in contemporary artworks during the one visit to GoMA and they came to the realisation fairly quickly that these works constituted art. Perhaps the 'leap of faith' that is required in adults might not be needed at eleven years of age?

This might even suggest that early exposure to contemporary art can safeguard feelings of alienation towards such art. Equally, the practices associated with contemporary art might also be made to feel accessible and natural.

Research studies can promote understanding not only of the ‘power and wonder of the arts’ but also their value in identifying and developing aspects of learning. The next section considers a specific aspect of children’s cognitive development: how aesthetic understanding and critical thinking might be transformed into creative art.

6.3 Transforming children’s aesthetic understanding and critical thinking into creative art

Drawing on earlier work by Trimis (1996) that identified an in-depth studio approach to relate first-hand visual arts experiences to making art, Savva and Trimis (2005) worked with pre-service teachers in Cyprus to conduct an investigation into linking museum education with classroom activities. They used a three-staged approach:

creating art during art activities in the classroom; visiting a contemporary art museum and the construction of meaning about contemporary artworks, and, making art after visiting the contemporary museum (Savva and Trimis, 2005: 21).

The study focussed on observations and responses to the questions of sixteen children aged five to six years. Though similar in approach and purpose, Savva and Trimis’ study differed from mine in one principal respect; the children in their study experimented with materials in advance of their museum visit as well as after a visit. The intention was to broaden the children’s ‘concept of art ’by working with materials unfamiliar to them as art resources (Savva and Trimis, 2005: 22). During the museum visits, the children in that study - as in mine - were very much encouraged to manage their own choices of art for looking, touching and responding verbally (Savva and Trimis, 2005: 33). Despite having the option to select from a variety of art genres, the majority of participants in my study chose, during the first three of six visits, to engage with paintings (see Table Three). The children only turning their interest to sculpture for selection and interpretation purposes from Week Four onwards. Conversely, the majority of Savva and Trimis’ much

younger group opted to engage with three-dimensional artworks rather than paintings. The pre-service teachers in the study used questions to prompt ideas and enhance the children's engagement throughout the visit. As in previous stages, in the third and final post-visit stage of Savva and Trimis' project, the children used scrap materials to create their own artworks, recalling what they had observed during the visit and being prompted by questions from the pre-service teachers. 13 of the 16 children participating in the study used the artworks they had observed as stimulus for their own creations, incorporating their observed experience of subject matter, materials, form and technique (Savva and Trimis, 2005: 33). According to Savva and Trimis':

It seems that the children's contact with contemporary artworks, especially the three-dimensional constructions, helped them extend their artistic ideas. Their artistic work appeared to be complex, as they chose materials carefully and added details (2003: 33).

Importantly, the pre-service teachers who participated in the enquiry, claimed that 'they never expected young children to have such abilities in thinking, discussing, and producing art' (Savva and Trimis, 2005: 33). Savva and Trimis' study (2005) seemed to reflect a misplaced underestimation in the art capabilities of the participant group on the part of their teachers. Savva and Trimis' study is relevant to my own because the participants' teacher in my own study consistently commented that he was struck by their capacity and enthusiasm for responding to original artworks both verbally and practically throughout the six month period. Ultimately, Savva and Trimis (2005) advocate that the connected experience of looking at artworks and creating them should be an essential curricular feature and the results of their study would seem to support their stance.

Serving a different purpose, in another education-themed enquiry, Freedman and Stuhr (2004) assert that the visual arts should be embraced by educators as a means of exploring difference and complexity and of supporting young people in their acquiring an understanding of visual culture:

Art education should help students know the visual arts in their integrity and complexity, their conflicting ideas as well as their accepted object, and their connections to social thought as well as their connections to other professional practices (Freedman and Stuhr, 2004: 823).

Freedman and Stuhr promote practice-based experience of art as vital if we are to support an understanding and appreciation of visual culture and assert that:

Creative production and critical reflection are not separate in art; they are dualistic and mutually dependant. Creative production is inherently critical, and critical reflection is inherently creative. When we look at an image or artefact, we create it in the sense that we give it meaning (2004: 825).

The benefits claimed in the studies above relate to the aesthetic, cognitive and emotional development and learning that I would claim for *all* of the pupils involved in my study - not only for the research group participants. That is what inspired me as a young teacher and motivates me now to specialise in the teaching of art. One guiding influence on that journey has been Hickman. I shall now examine his contribution more closely.

6.4 Hickman's perspective on gains regarding learning in and beyond Art

In a similar vein, Hickman (2010), himself an artist and art educator, was intrigued by the idea of looking at, interpreting and making art as means of enhancing self-esteem and identity. He was also concerned with broadening understandings of art in young people, encouraging them to apply more abstract concepts to their artworks by including in his practice teaching and learning experiences that would facilitate his pupils' management of such concepts (2010: 28). In a study conducted by Hickman in 2000, the artwork and attitudes to art of a group of young people were investigated. Focussing on a group of nearly one hundred young people aged between 11-14, Hickman was concerned with a curriculum that might broaden understandings of art in young people to encourage the application of more abstract concepts (2010: 28). Hickman identified 4 levels which he refers to as 'theoretical levels of difficulty':

Level One: The concept 'Art' may be used in a restricted way and is dependent on a limited understanding of media i.e. painting and drawing. It is likely that an individual categorized at Level One has little awareness of the relationship between art created in school with art in the real world;

Level Two: The concept of 'Art' will be broader at this stage and will include a wider range of media. There is a tendency for a single viewpoint;

Level Three: The 'extended concept base'. Art might be perceived as a qualitative concept with stronger reference to the visual elements with the intention of creating meaning; and,

Level Four: The concept of 'Art' includes reference to 'intensive' and 'extensive' forms. The individual can competently engage with theories of art and form personal judgements accordingly.

The different stages identified by Hickman offer possibilities for what might be understood as art and the nuances between one form of understanding and another. Increased breadth of understanding of art is reflected in the increase in level on Hickman's framework of complex artistic understanding. In his results, Hickman identified early-stage responses as consisting of statements like 'I like...' or 'I dislike...' whereas more sophisticated responses were affective in nature with a more personal slant. Most responses met the criteria for Level Two with a strong emphasis on emotional and expressive but some responses were also cognitive in nature, referring to what people might be thinking (Hickman, 2010: 30). Most of the participants involved made reference to media and the observable properties of art with a large group relating art to the expression of feelings and a smaller group talking about creativity and imagination (Hickman, 2010: 31). Overall, the older the participant, the more advanced the level of understanding of the concept. These responses are notable for this study as I will use Hickman's Levels to analyse the responses of the participants in my study in terms of their own skills and knowledge relating to art and the doing/making of art. I will also be analysing the data gathered in relation to levels previously mentioned that focus on interpretation of artworks in museums. The responses will be categorized according to Hickman's Levels made in connection with aesthetic and cognitive development. Hickman's Levels represent one of the two frameworks I use to analyse my data with the second framework, dealing with more emotional responses, drawn from Parsons (1987).

In relation to aesthetic and cognitive development, Hickman suggests a number of factors influence what he terms 'artistic giftedness' (2010: 107). He asserts cognitive and affective qualities such as empathy and sensitivity in addition to dispositions such as motivation and interest, contribute to ability. Hickman argues a desire to practice art is innate while, what he terms 'exceptional talent', is shaped by culture. The appreciation of the visual form he accords as being '...intrinsic to all human make-up', a view with which, as has been stated previously, I concur. Hickman holds strongly to the belief our ability as humans to look and to appreciate that which is visual, ignites our sense of curiosity and in turn, an instinctive desire to make, to do, to create.

Hickman suggests that throughout history without curiosity there would have been little opportunity for advancement, and so we can see the evolutionary benefits of an innate sense of curiosity and capacity for inventiveness. Curiosity is fundamental to learning and it is this faculty which needs to be exercised if we are to live lives which are rich, significant and meaningful (Hickman, 2010: 107).

The observations from Hickman's comment and the various studies outlined above confirmed my belief in terms of this study that perhaps there could be no better place than a museum to spark curiosity in learners. I will now consider that as a possibility through the lens of Klebesadel's unifying perspective.

6.5 Klebesadel's unifying perspective

Museums are gateways to a myriad of artworks, often spanning decades if not centuries, and presenting interpretations of extensive and diverse subject matter. While the act of observing and engaging with art in a museum context might influence subsequent practical work, the nature of that influence may, to some extent, be influenced by the artworks available in a museum environment. Klebesadel proposes:

It is within your purview to be concerned with the complex and sophisticated relationships that exist among economics, social context, and aesthetics, as represented in the contested space of the gallery. Despite thirty years or more of ongoing critique, galleries, museums, and mainstream art organisations remain the arbiters of style. They still largely define and distinguish what art is perceived as valid. Museum professionals have the power to identify which makers of art will be supported; categorise art according to genre; evaluate art according to hierarchy of media; assess quality upon the basis of standards they accept as most appropriate; and place art within a continuum of art history. They determine the display, interpretation, and publication of the art to which you have access. Objects have a complex afterlife when they leave the studio and enter the realm of display (Klebesadel, 2006: 259).

While my research was concerned with young people, their natural selections of artworks for viewing and any possible subsequent influence on their own attitudes towards their personally created artworks, Klebesadel's points are worthy of consideration. Had I selected different museums for the research project, had I selected a different theme or had I shared some of my thinking on a different selection of artworks, perhaps the children's responses would have been different. However, my study did focus on *their selections, thinking and responses* in relation

to two specific museums in Glasgow and within the city these museums provided the widest possible scope for offering the children a variety of choice and selection of original artworks. However, in response to Klebesadel's criticism of museums and galleries as the 'arbiters of style'. I would refer to three relevant points that have been argued already in previous chapters: in Chapter 4, Sturken and Cartwright (2009: 56) remind us, while it is the image or object that holds the qualities, the context in which the image is viewed and the codes that prevail in the society may have some bearing on the viewer who is making the judgement. In Chapter 5, having drawn on the early work of Bal and Bryson (1991), Mayers (2005) observed Bal and Bryson reassigned the responsibility for interpretation from the art historian to the viewer, and, in Chapter 4, what Savva implied was it is the child's prerogative to construct his or her own understandings of an artwork without having meaning and understandings imposed.

Following Klebesadel's criticism above, as Sturken and Cartwright (2009), Bal and Bryson (1991), Mayers (2005) and Savva (2003) suggest, the everyday visitor experience of art in the museum context is increasingly viewed as a complex and personal one. As galleries, museums, and mainstream art organisations strive for greater visitor accessibility and response, this need for personalisation and choice should be central to the museum art experience. In designing my own study, I tried to ensure the autonomy afforded to the young people in terms of the range from which they could select artworks for interpretation and discussion was of a sufficiently broad nature to allow them to make their own personal choices and interpretations.

While my own research anticipates a relationship between looking and doing, I do not subscribe to a formulaic explanation for this relationship. Brown and Korzenik (1993) assert, when creating an artwork:

one is free to start and end with a plan; to junk the plan on a whim and entertain several other entirely different possibilities; and even then junk them to realise either something new or one's initial objectives in a version perhaps superior to the plan. (Brown and Korzenik, 1993: 19).

The nature and extent of influence that critiquing other artists' work plays on any artist is difficult to measure or define because it too may vary and change as the practice element is explored. In fact, Brown and Korzenik proceed to suggest that even the best laid artistic plans can give way to the unforeseen in the making of art (1993). They conclude their musings on choice and decisions in the act of painting

by asserting that 'The blend of purpose and responses to the unforeseen informs all characteristic appearances of painting' (1993: 36). I concur with Brown and Korzenik's position and suggest that prior knowledge of art and aesthetics as experienced through looking at other artworks might somehow inform both planning in advance of creating an artwork and the open-mindedness to respond to ideas inspired by the materials during the process of creating an artwork. Indeed, they provide a lengthy list of affecting factors that likely influence the art making process:

... phantoms, reminders, conscious models, subconscious references, odd allusions, surplus possibilities, and borrowed traits ... (1993: 43).

As Brown and Korzenik highlight, the process of making is complex and lengthy in the making, pre-dating the physical moment in which the artwork is created. While the process itself may be affected by any of the factors listed above, I follow Korzenik's view that 'real efforts to produce art' enhance understanding of art (1993: 109). Korzenik refers to a child's predisposition to art-making as their 'art making appetite' (Brown and Korzenik, 1993: 109), suggesting that this appetite is indelibly etched into the human system. Teachers, she insists, must be afforded the opportunity to study children as they explore and satisfy this appetite. Korzenik identifies a close relationship between looking at art and making art.

Artists work with their own experience. perhaps through the invitation, say, to compare van Gogh's (author's spelling) bedroom to their own and then to draw their own, the young person first encounters something they will never forget, about how private experience may be the source of their own creative work. to learn that each work and each artist is unique, that only each of us can supply our own answers, that the concentrated effort must be to search within, is to learn what every artist knows. This experience may fuel work for a lifetime (Brown and Korzenik 1993: 171).

This idea is shared by Cox (2005) who asserts that:

... through their drawing, children are identifying and capturing those elements of their experience that will help them to classify and order it, creating structure and pattern in their thinking. In effect, they are constructing the criteria, providing visual markers for them, which will enable them to conceptualise their experience (Cox, 2005: 123).

We gather information by looking and so this process must surely be helped by looking at what others have observed and how they have chosen to interpret it? 'Drawing thus becomes a constructive process of thinking in action, rather than a developing ability to make visual references to objects in the world' (2005: 124).

I am not suggesting that they want to replicate what they have seen but rather, that they are inspired and stimulated by the ideas and techniques that they have observed. Cox refers to this process as ‘children exploring with a range of communicative possibilities’ (2005: 124).

To summarise, I return to Klebesadel’s unifying perspective. Klebesadel identifies a strong association between understanding the context in which we critique art and the disposition required to create art:

Learning to interpret the contexts in which art is produced is the first step to developing agency as an artist ’(Klebesadel, 2006: 250).

I consider Klebesadel’s thinking insightful inasmuch as the children with whom I worked on this project grew increasingly confident that their own work could be considered as art because their understanding of museums and galleries as spaces where a variety of styles and genre could be exhibited side-by-side increased. Increased frequency of engagement with the museum context seemed to create a sense that accessibility to interpretation and art production was more possible. In the final project interview. Child Three sums this up when he says:

Yeh I think it's em...before I wasn't really em... you know, good at it but now I feel like I can, you know, if I keep on trying, I can keep on getting it. In Kelvingrove, you can see that artists do everything so it makes me feel that it's ok to have a go. (Child Three, First Project Interview)

Child Six goes even further, suggesting that he wants to ‘better’ the artist’s attempt which would suggest he feels increased confidence in relation to art production:

... the thing that happens is that it makes me try and draw or make something better than what the artist did (Child Six, First Project Interview).

While Klebasedel emphasises the value of looking on the development of autonomy to promote art production, she also highlights the importance of thinking critically about what has been selected for display. She is clear that her own experience as a young person was marred by a lack of exposure to varied works of art, or to art by female artists. Addressing the potential for bias in what might be selected for viewing, Klebasedel asserts that viewers should influence what is selected in order to access variety:

It means that artists should be fully involved in shaping the direction of their art and careers. It means that consumers of visual culture should demand

access to work that reflects cultural difference and exemplifies social and economic justice (Klebasedel, 2006: 252).

Klebasedel (2006: 253) advocates for a ‘democratic and egalitarian’ approach to engagement with art, including a respect for the use of varied materials and knowledge of cultural diversity. The relevance here for my own study is that I believe the children who participated in this research project lacked the confidence to view art as open to interpretation at the start of the project/study but, unlike Klebasedel’s early art education experiences, as their exposure to more works of an increasingly varied nature increased so too did their confidence grow in relation to their own practice. Exposing them to a range of styles and subjects impacted their enthusiasm for and willingness to ‘have a go’ (Child Three, First Project Interview). This discussion is developed further in Chapter 8.

6.6 Chapter 6 Summary and Link with Chapter 7

To conclude, the research that I drew on to explore the relationship between aesthetic and artistic understanding and their influence on practice, reaffirmed my belief that viewing art can influence practice. The effects of engagement with art, both in viewing and in practice can be wide-reaching and life-changing for young people. In other words, the outcomes of engagement with art can lead to the transformation of aesthetic understanding and critical thinking and then into the production of art. In Chapter Eight I discuss the effects of engagement with original artworks in situ on the development of the research participants’ aesthetic awareness, and understanding of art as a complex concept.

In the next chapter I outline and critique the methodology employed in this research project and discuss why particular decisions and choices were made in order to answer the questions posed.

Chapter Seven

Methodology

Introduction

In the light of key concepts, themes and issues emerging from the conceptual framework this chapter examines how this research was carried out and why particular decisions were made. Since this project was social and exploratory an interpretive approach was selected. In setting up participant experiences of viewing original works of art in museum settings, I hoped that the data gained from the children's responses, understandings and perceptions, would provide insights into the effects of multiple museum visits on how developing aesthetic understanding might possibly support children's cognitive and emotional and development.

The methodology, theoretical context, framework and study design are outlined. Supporting children's access to art in museums, participant selection and the class teacher's involvement in that process is explained. Research instruments are explicated: interviews, field notes, filming, and post-museum visit activities and the processes of data collection and analysis described. Judgements of goodness are made and the implications of research decisions and choices are considered.

7.1 Methodology

I was conscious that I required a methodological approach and means that would allow me to explore the responses of a group of young people to a series of museum visits, supported by some pre-visit inputs and post-visit art practices. I needed to identify a model that would be appropriate for conducting research with people - in particular children.

Before deciding on which data-gathering processes would most effectively allow me to explore my research questions and on how these would be analysed, one option I seriously considered was action research which 'brings together the acting or doing and the researching' Punch, 2005:160). According to Punch (2005) action research fundamentally assesses change as a result of a specific action or intervention. The museum visits - occurring as they did for the research children as an innovative practice beyond the norm of their curricular art lessons - could have been

interpreted as an intervention but this study needed to be exploratory. Therefore, I decided that action research was not the ideal approach. This study arose from a misconception of mine that:

very little comment is ever made about the importance or value of visits to museums for young people, particularly in terms of their aesthetic, cognitive, social and emotional development '(Falk and Dierking, 2000: 4).

I had agreed with the observation and was prompted to address it by embarking on this study. As I read the literature regarding learning outside the classroom, Falk and Dierking's and my assumption was challenged. Firm evidence *does* exist of the benefits to cognitive development (Falk and Dierking, 2000 and Xanthoudaki, 2003, 2016) and to children's aesthetic development (Hickman, 2010) as a result of multiple museum visits. Concurring with what I intended to explore and with the potential data yield of this project, the key findings, common to each of these studies were:

- i) an awareness of the aesthetic elements engages emotional connections and intellectual curiosity;
- ii) through engagement with these aesthetic elements understanding of complexity in art is increased and,
- iii) the making of the children's art also develops in terms of skill and maturity.

Although his study took place beyond any museum environment, involved copies rather than original artworks, and did not differentiate responses in relation to age, Parsons' research (1987) did indicate that emotional development might be enhanced through studying artworks. I am addressing questions about whether children's studying original art exhibits in museum settings might aid their aesthetic, cognitive and emotional development. To my knowledge to date it would appear that some of the questions below have not yet been asked in previous research. In this respect the data yield from these questions may provide some new information.

As an art specialist, one of my primary goals is to ensure that learners have the opportunity for first hand engagement with art in museums. It has been my predominant belief that such experiences can inform the learners' personal practice. Therefore, the overarching key theme in this Dissertation 'Accessing other

worlds: engaging art' was driven by my own past journey and experiences both as a teacher in school and as a university lecturer to explore whether my preconceptions were accurate. It was also apparent that there was very little guidance available on the formal, compulsory inclusion of exposing learning in formal contexts to artworks, first-hand. Therefore, in addition to shaping my own thinking and practices, a possibility was anticipated to enable others to deepen their understanding of what happens when young people engage directly with artworks and to establish whether their own art skills are influenced. In turn, by way of affecting what I do with student teachers and museum educators in relation to learning in and through museums, it is anticipated that the research findings might also help others develop their practice.

To that end the research questions focussed on the following:

Question One:

What emotions might young people experience and express when encouraged to engage with self-selected art exhibits in a museum context and how might aesthetic awareness be associated with the emotions expressed?

Question Two:

How might engagement with artworks in museums indicate the acquisition of artistic knowledge and the application of this knowledge to develop practical skills and how might aesthetic awareness be associated with both?

Question Three:

How might frequent, first-hand engagement with original works of visual art observed in a museum setting affect young people's engagement with art?

Question Four:

What kinds of art exhibits might interest and engage young people in museum settings and why might they be drawn in to specific works of art?

Question Five:

As an educator, what might I learn about the role of aesthetic awareness in relation to the learning and teaching of art from using original artworks in museum contexts as stimulus?

Bearing in mind that my interest in this study would have to surmount moments of frustration and difficulty, Tracy's advice (2013) was salutary wherein it is claimed that it is easier to stick with a project that is complex enough to be stimulating but also simple enough, not to overwhelm. Previous research studies I had carried out to date were of a more quantitative nature. For this investigation, since I wanted to delve more deeply into concepts, the selected paradigm had to be more aligned to the nature of art appreciation and art making. My experience on the doctorate programme had encouraged me to think more deeply about the philosophy of education and also about the nature qualitative information. Thus, I became increasingly comfortable with embracing this type of approach. From the doctorate programme I also realised how important it was to the rigour and success of a project that a pilot study be conducted to reveal flaws and inadequacies in research planning.

7.1.1 Theoretical context and framework

Early in the study I was influenced by the constructivist theories of Dewey (1910), Piaget (1969, 2000) and Vygotsky (1978) and, from the field of cognitive development in art, the seminal works of Housen (1983, 1996) and Parsons (1987). Later however, and in agreement with Bamberger and Tal's (2007) assertion that the sociocultural theories of Falk and Storksdieck (2005) impacted children's exhibition and museum learning research, I was more persuaded by these sociocultural theories because they seemed to better fit the contemporary world which the children in the project inhabit. The shift in philosophical positions could have been problematic but were not. They were stations on my research theory journey and involved visiting the socio-constructivist Vygotsky (1962, 1978) via constructivist Piaget (1969/2000) en route to my socio-cultural destination (Costantino, 2002; Lave and Wenger, 1991 and Falk and Dierking, 2010). I wanted to know what happened when children engage with original works of art in a museum. I proposed that children be afforded opportunities to construct their own learning in a personal and empowering way. I believed their understanding of aesthetics, arising from engaging with original artworks in situ and sharing their ideas and understandings of that in a free, independent way, could perhaps support their

cognitive and emotional development. Therefore, locating the research in an interpretative paradigm, I worked from a sociocultural perspective.

The guiding exploratory question ‘What happens when children look at art in situ?’ seemed to offer the best possibility of exploring what might happen on multiple levels when young people were given the opportunity to engage with museum artworks in situ in a museum. The open question allowed a degree of flexibility of structure to my research while ensuring sufficient scope to allow for range of theory and practice that would have to be covered in the conceptual framework. It kept open the possibility to explore unknown potential responses from the participants because I had to bear in mind that participant responses could and would evolve in a natural, unpredictable manner. Particularly since my subjects were children, it was imperative that data collection methods remained free of any element of coercion. Some might argue for a narrow precise question to keep their research focussed but since the aim of this research was exploratory, I needed to be open and receptive to discover ideas both in literature and as expressed by my child participants. Therefore, the guiding question needed to offer scope to follow up on any unexpected material. Given these parameters and that additionally, post-observation and interpretation, the children who had engaged with original art *in situ* were also given the opportunity to create their own artworks, the guiding question also needed to be all-encompassing.

The research design was then tailored to produce data that allowed the concepts and issues emerging from the conceptual framework to be explored. These key ideas were:

1. Understanding of the aesthetic elements in artworks involves the emotions as well as cognitive skills (Bower, 1992; Oatley et al. 2006);
2. Being given the chance freely to develop aesthetic awareness can be empowering (Johanson, 1979; Housen, 1996; Falk and Dierking, 2000) and may enhance children’s cognitive and emotional development (Parsons, 1987; Housen, 1996; Hickman, 2010);
3. Personalisation is a key element in an individual’s ability to exert control over his or her own learning (Falk and Dierking 2000, Xanthoudaki 2003);
4. Cultural contexts and norms influence aesthetic judgements until human beings grow into their own judgements (Parsons 1987 and Sturken and Cartwright 2009);
5. Young children are capable of aesthetic judgement (Savva, 2003);

6. An ability to negotiate the physical space of a museum will aid learning (Falk and Balling 1983), and,
7. Several contemporary key educational theories support the ways of working with the children in preparation for, during and after the museum research study. These include: The Contextual Model (Falk and Dierking, 2000), and Problem Based Learning (Costantino, 2002, 2007).

As well as suggesting possible themes for the data analysis, the conceptual framework outlined in the previous chapters raised other issues for my research design.

7.1.2 Epistemological issues

When considering the epistemological issues of my work in order to define a set of questions that would provide relevant answers, I reflected carefully on my own knowledge of learning and the resulting value of engaging with art in and through museums. This was based on what I had experienced as a specialist art teacher in the primary sector and as a lecturer in art education at university; on what had I previously observed, heard and thought and what had I discussed with teachers, lecturers and museums educators and what had I read. This idea is elaborated by Burnard (2006:7) who recognises the importance of considering the disparities in arts education by basing practice on a paradigm founded on the reflection of the many perspectives that are involved in reflective arts practice and the transformations that can be achieved as a result. Furthermore, according to (Creswell, 2013), working on an epistemological assumption, taking a qualitative approach enables the researcher to get as close to the participants involved in the study as possible.

With reference to Guba's 1990 definition and according to Lincoln, Lynham and Gouba (2011: 109 and 112) a paradigm is a 'basic set of beliefs that guide action'. Choosing a research paradigm to underpin and shape my study was a challenge and I had not appreciated the complexity of considerations with which I would need to engage. I now recognise that this step was part of a complex, messy process, like jumping into a void and embracing the unknown. Issues to be considered in selecting a paradigm included; who were my subjects, what kinds of questions would address and meet my research goals, what structures might the questions take and how might the answers be interpreted.

I decided to follow a qualitative as opposed to a quantitative path, given that the goal of my research was to capture the points of view of individuals. Although both quantitative and qualitative research can be employed for this purpose, it is widely held that quantitative methods are more concerned with distant, inferential empirical tools that are less well equipped to capture the perspectives of the research subjects as qualitative means, such as detailed interviewing and observation (Denzin and Lincoln, 2008: 16).

Sanjek (1990: 386), describing interpretative research carried out by creating a field text involving field notes and documents, referred to the process as 'indexing'. I used the transcripts of the children's conversations from their films of each other when talking about self-selected artworks in the museum. In terms of making sense of these findings, it was hoped that the interpretation of this 'text' together with my own observations would provide an insight into their perceptions of their museum experience. Of course, as Denzin and Lincoln (2008: 35) quite rightly indicate, 'there is no single interpretive truth' which is where the evaluation process becomes an essential part of the research project.

Eventually I decided on an interpretative paradigm wherein it is assumed 'that reality as we know it is constructed intersubjectively through the meanings and understandings developed socially and experientially' (Cohen and Crabtree, 2006, online). Another accepted assumption is:

that we cannot separate ourselves from what we know. The investigator and the object of investigation are linked such that who we are and how we understand the world is a central part of how we understand ourselves, others and the world... Truth is negotiated through dialogue. (Cohen and Crabtree, 2006)

These then are the basic assumptions underlying my study while an underpinning aim of (*my*) interpretive research is to construct meaning or to reveal lived realities (Denzin and Lincoln, 2011), (*my* brackets).

Tracy argues that an interpretivist approach can access 'tacit, taken-for-granted, intuitive understandings of a culture' (Tracy, 2013: 5) which makes it possible to witness what the research participant actually does, rather than what they 'say' they do. By comparing what children say in the interviews with me with what they

say in their authentic, freely recorded conversations I hope to access intuitions and understanding. This idea is reinforced by Creswell (2013) who asserts that qualitative, as opposed to quantitative, research helps bring about a more detailed understanding of issues by interacting directly with people and enabling them to relay their stories without feeling constrained by what they expect to find or what they have previously read about.

7.1.3 Ontological perspective

From an ontological perspective, describing ‘the nature of reality and its characteristics’ (Creswell, 2013: 20) in my study was an equally serious consideration. For me, my identity is very much wrapped up in being an educator, a teacher, a lecturer, with the idea of supporting others to grow and develop educationally and to access experiences that might help them to do so. Specifically, I am an art educator and this is very much how I identify myself professionally. For years, I have been aware of the marginalised position of art on the educational/curricular landscape and I am conscious that primary teachers often lack the confidence to teach art and in particular, to structure and include opportunities for looking at and, responding to art. It was therefore vital for me to identify what opportunities young people might be missing when/if teachers are unable to provide the chance for them to engage first hand with art. It was also imperative to delve more deeply to establish a sense of the reality of what happens when young people engage with art in a museum context and how this might influence their own work. I hoped that this would help me to better understand the act and the process and that I might be able to share my increased understanding with others. In a sense, I wanted ‘to go where I had not been able to go before’; into the thoughts and minds of the young for whom I had the responsibility of educating, in terms of art appreciation and art making. I wanted to learn from the young people themselves so that I could support teachers and museum educators to inform them of the reality of their responsibilities.

7.1.4 Axiological concerns

In axiological terms, meaning the philosophical issues surrounding ethics, aesthetics and religion (Denzin and Lincoln, 2005), the values that affected my research were also crucial (and I discuss ethical issues in the next section). My own journey and experiences have influenced and affected my values. I needed chiefly to explore my

assumptions, instincts, and own practices in order to validate their accuracy. I am suggesting that the first-hand engagement with art, including the opportunity for commenting on art, aids the emotional and academic development of young people and therefore could be a compulsory and respected component in the educational cycle of all young people. Undoubtedly, I hold my own ideals about art education but as a researcher, I had to unwrap and interrogate my ideologies and be prepared to adopt a position that, while not eroding or eradicating these attitudes, values, beliefs and theories, allowed me to be open to whatever might happen, whether challenge, endorsement, or otherwise.

7.1.5 Ethical considerations

Before embarking on securing approval from participants, I undertook the University of Glasgow ethics approval process. Since my project involved children of primary school age, I had to be clear about their role in the project and how I would interact with sensitivity in terms of their ages.

I enquired of the Local Authority whether their approval was required before embarking on the study. The Local Authority deemed approval to be the responsibility of the Head Teacher. I therefore sought and was granted the support of the Head Teacher to conduct the research project in his school. I then sought permission from the carers, parents and guardians of the ten children whom the class teacher had identified as being suitable for the project. I had requested a 'mixed ability' group to provide a broad representation of a typical primary classroom. I was very conscious that I did not want a group composed of children who were perceived by their teacher as 'the most able' or 'the most articulate'. In addition to feeling that this would be too contrived, I wanted to achieve a typical representation of a cross-group from a typical Scottish upper school class. I also provided plain language statements that explained the purpose and nature of my project and the option of withdrawal at any point for the Head Teacher, parents, guardians or carers. I kept the content clear and explicit but brief. The approval stage of the process was speedy. I quickly received confirmation of approval from the Head Teacher and from the children's carers. Before the data collection process was initiated with the first interview, it became apparent that one of the ten children was no longer engaging with school. Since complex arrangements were already in place for the museum visits, I decided that it was best to proceed with the remaining nine children for whom I had already secured permission for

participation in the project. Losing the tenth participant meant asking three of the group to work together, taking turns to film each other responding to artworks. This was not an ideal situation for them but this group of three managed well under the circumstances. I expand on this in the concluding chapter.

The children were in a primary seven class and aged between ten and eleven years-old. The children were not known to me in advance of the project. To protect the identity of the children I opted to name them Child One to Child Ten although, as explained above, in the event Child Ten was withdrawn from the study because of non-attendance at school. While this may seem an impersonal approach, I was keen to avoid any association with individuals when reporting the data and I felt that an approach that favoured non-gender-specific titles would help me to focus on the content and quality of the data itself.

7.2 The study design

Selecting the best research design was difficult, considering the many different methods available.

In the end I decided on an empirical approach because, through direct and indirect observation and experience of the children's responses to engaging with original artworks in situ, I would gain knowledge about their development: aesthetically, cognitively, emotionally and socially. As a researcher, having studied relevant theory, set up, gathered, and processed the data personally, the resulting evidence would be grounded in my experience, not just on theories or logic. The empirical research presented here aimed to discover whether children's cognitive and emotional development would be affected by consideration of the aesthetic in original works of art during multiple visits to an art museum.

The recognised understanding for interpretive research, according to Lichtman (2006) is no single reality, rather many perceptions can exist simultaneously. These perspectives when analysed can provide explanations about subjects being investigated and involve the collection and presentation of qualitative data (Anderson, 1993) in this case the responses, perceptions and understandings of a group of children on their self-selected artworks in museum settings.

I was able to design a research study that would enable me to explore a number of themes with a group of young people in a formal educational context. This involved me working with a class of twenty-eight pupils during school hours. In the end, I focussed on only ten individuals for the study. I secured support and participation from a school within the Glasgow area and from the parents of the young people involved. The research strategy included using interview questions and learning how to use recording software and how to transcribe interview responses. I made notes as the process progressed.

Quoting Denzin and Lincoln, Langkos (2005) states researchers often begin - as I did - with a specific idea or observation. In my case this was a gut feeling children would reap multiple benefits in learning - not only in art and aesthetics but also cognitively and emotionally - from experiencing regular visits to art museums in order to view original works of art directly. This specific idea/observation lends itself to an inductive approach which takes the context wherein the research effort is active into account, while also being appropriate to small participant groups.

In taking an inductive approach to my research, I was hoping that I might generate or contribute to some new theory that might emerge from the data. That is to say, as I understood it, my aim was to seek and observe patterns, resemblances and regularities in how the children expressed their experiences. Then, towards the end of the research process, from these observations I would be able to draw tentative conclusions which would hopefully result in my being able to contribute to theory. This is a very small-scale exploratory interpretative study and so I was not aiming for generalizability or reliability and validity in a positivist sense. Rather, the research required the judgements of goodness which are outlined in Section 7.5.

7.2.1 Trial study

Before starting the research project, I conducted a trial study in order to experiment with possible research methods and to practise data collection and interpretation. For my trial study, I chose not to focus on art education but instead, used an opportunity afforded to me to enlist a group of student educators to explore their attitudes and responses towards a new partnership initiative I was piloting; namely, the Glasgow University Clinical Model. One of the major aims of this model was to motivate students to use reflective practice as a key tool in their general development as educational practitioners.

Albeit these participants were adults, and older than the group I would ultimately be working with, I felt this opportunity would enable me to consider how I might engage a group of learners. Conducting a trial study was invaluable in terms of helping me to experiment with different research methods that would form the basis for this bigger, more extended study.

The data collection methods I used for this project included; filming of a learning-round discussion, student journals and individual interviews. The study was carried out over six weeks and involved the participation of four Post Graduate Diploma in Education students who were engaged in their School Experience placements. Before starting their placements, the participants agreed as part of the study to record their 'weekly reflections' in a journal. I also filmed the study subjects during a Learning Round Discussion and consequently interviewed each individually post school experience placements.

My trial study provided valuable lessons which included giving more consideration towards gaining ethical approval well in advance of this doctoral research project. In addition, I recognised the need for ensuring the appropriate equipment and resources were available prior to the commencement of this study to ensure the process would flow smoothly. Apportioning time for transcription of the data collected was also seen as another factor when planning time scales as it was not until this process was actually experienced that I realised how time-consuming and laborious it could be. Time also features significantly in this research project with the six-month duration timeframe aiming to collect data that illuminated the effect of monthly visits on participant experience for an extended period rather than from a single visit. The study is of development which can only take place over time. I will expand more on this briefly in 7.2.2 and in greater depth in Chapter Eight: Presentation, Analysis and Discussion of Data.

7.2.2 Supporting children's access to art in museums

As in all research projects, particularly those that are arts-based, there is always the question of the effect of time on learning. As asserted by Xanthoudaki *et al.* (2003: 19), the museum experience is complex and continuous and requires a certain period of assimilation. Each visit started with my talking to the children in a conversational way about the museum and identifying an art exhibit for

discussion. This was a means of familiarising/re-familiarising the children with the museum setting and with illustrating the type of activity that they themselves would engage in. I was concerned that the children might be tempted to 'copy' my selections and to simply repeat what I had discussed or said. I need not have worried because while one or two opted to select the same works as me, the majority were keen to identify their own preferences.

7.2.3 Others' involvement

Theoretically I had contemplated working alongside the classroom teacher and the museum education officer to design and conduct research. However, in reality, I felt that while our individual experiences had the potential for a strong collaboration, I had a very strong personal foundation of experiences from which I wanted to shape and structure my methodology. While that project model might have worked, the data it would have generated was likely to digress from those aspects that addressed the personal beliefs and attitudes that I had aimed to interrogate during the course of the project. Additionally, to have asked the class teacher and the museum education officer to have conducted the research themselves would have been a tall order in terms of commitment particularly since neither of them was familiar with the process of conducting research. I agreed with my Doctoral supervisor who felt that such a request would have been overly burdensome on them. Instead, I discussed my research objectives with both and invited support from them when devising the museum visits for the children. I also valued their comments during and after the museum visits, noting any that I felt offered additional insight to effect and impact of the process being undertaken with the participants. The classroom teacher had the advantage of spending considerable time with the children beyond my contact time and so he frequently made observations in relation to the effects of the project on the children in terms of their knowledge, motivation and practices out-with the project contact time.

7.2.4 Participant selection

I decided to approach a Head Teacher of a Glasgow school whom I knew through my own role as a teacher education visiting tutor from Glasgow University's School of Education to ask if he would be prepared to allow me to conduct a six-month museum education art project with one of his classes. I explained to him that I wanted to focus on an upper school class and that I would involve all children in the project to avoid any sense of anyone being 'missed out' but that I would like to

focus on a specific group of ten for data collection purposes. The school selected is located in an area termed 'low-deprivation' in Glasgow and I intentionally selected this school because I determined that the likelihood of these children having made frequent visits to museums to study artworks as being low. I explained that I would provide some art guidance and support for the children in the museum education space and/or in the museum galleries before asking the children to make their own selections of artworks that interested them in order to talk about why the artworks interested them to a partner. The children could self-select partners and the ten research participants would use cameras to film their partner's commentary while the others would make notes and use cameras. We would make six museum visits over a period of six months with five visits to Glasgow's Kelvingrove Art Gallery and Museum and one to The Gallery of Modern Art Glasgow (GOMA). The decision to include one visit to GoMA was intended as a means of increasing the selection of artworks from which the participants could choose. There was no pre-calculated decision to compare their choices in Kelvingrove Museum, a museum that houses a more traditional collection with their choices in GoMA, a contemporary art museum. Permission was sought from the parents of the ten children for participation purposes, as discussed under ethical considerations in 7.1.5 above. I did also include a follow-up practical activity after each visit to allow for an opportunity for a connection between looking, thinking and doing to be identified. By 'doing' I mean that, on the days following each museum visit, I provided art materials for the children to select and use to produce their own artworks in response to the viewed exhibits. These sessions took place mainly in a museum education suite in Kelvingrove Museum; while another took place in the GoMA education suite and one occurred in the children's classroom. All locations are equally appropriate for practical educational activities and are well organised to accommodate practical artwork. The looking at and doing of art are interwoven so it would have seemed odd to me not to provide opportunities for 'doing'. This will be explained further in Section 7.3.5. Essentially also, positive relationships and trust need to be promoted during a research study such as this.

The focus was on the children and participant selection. In a class of twenty-eight, I had to consider whether the research demanded that each child can be an active participant or whether a sub-set of the class would yield adequate data for analysis. Child Two was an active participant or whether a sub-set of the class group would yield adequate data on which to work. Punch asserts that qualitative sampling can be used in the case study approach to identify the subjects of the study in order to build a sampling frame from which the focus can be worked upon further (Punch,

2005). The size of any potential participant group was another significant consideration. Since quality was deemed more important than quantity, considering that a qualitative approach was to be followed (Tracy, 2013), in the end I decided to focus on nine children to ensure I could work closely with them and gain rich data for analysis.

This highlighted a particularly relevant factor for this research project given the length of my study, over a six-month period, would include a potentially significant developmental curve in the lives of the 10 to 11 year-old research participants. The effects of the time factor are extrapolated in the conclusion.

7.3 Research Instruments

Gathering information was again a subject for considerable thought. There are so many options available and knowledge of which method or methods to employ would at best present a challenge. Previously I had engaged in small-scale research studies but this undertaking felt very challenging, given the magnitude of the questions that were to be addressed. With hindsight, I realise it is almost impossible to answer every question because of the unpredictable nature of reactions of participants and responses to interviews.

7.3.1 Observations

Throughout the study, I retained a journal, otherwise known as field notes, so that I could capture comments external to filming or interview. As emphasised by Gibbs (2007:27) field notes are a vital piece of the data collection process in terms of ethnography and participant observation. In this journal, I captured comments from the class teacher, the Museum Education Officer and the children themselves. According to Gibbs one of the features of field notes is they are a means of representing an event and as interpretations of that event, they should be selective (Gibbs, 2007). They should also be reflections of what people say and do as opposed to a recording of the facts (Emerson, Fretz and Shaw, 2001). Saldana (2013:42) asserts using one's own field notes can provide the opportunity for 'rich analysis'. In this study, the journal was not a major focus for analysis but it did provide some additional detail and insights I might not otherwise have had such as for reference on any unusual behaviours amongst the children or striking responses to artworks - theirs or mine.

During each visit, I was accompanied by the class teacher, the Museum Education Officer and two school assistants. The assistants were present due to the Scottish government recommendation of one adult per 1-15 children for excursions (<https://www2.gov.scot/Publications/2004/12/20444/48948>, 2004). While their role was mainly to accompany the children to and from the museums, they did make some interesting observations and again, I noted these in my journal. As noted in Chapter One, 'I felt committed to explore if, how and why the first-hand art experience might influence engagement with other worlds, that is with the aesthetic, the emotional and the cognitive experiences in young people'. Hence I sought questions that would allow me to collect data to explore this. Creswell (2013) proposes that data collection is a group of interrelated actions aimed at gathering useful information that will answer the research question being posed. The guiding question informing and directing this study is: 'What happens when young people look at art in situ?'. From this guiding question five research questions were formulated to enable my exploration:

1. What emotions might young people experience and express when encouraged to engage with self-selected art exhibits in a museum context and how might aesthetic awareness be associated with the emotions expressed?
2. How might engagement with artworks in museums indicate the acquisition of artistic knowledge and the application of this knowledge to develop practical skills and how might aesthetic awareness be associated with both?
3. How might frequent, first-hand engagement with original works of visual art observed in a museum setting affect young people's engagement with art?
4. What kinds of art exhibits might interest and engage young people in museum settings and why might they be drawn in to specific works of art?
5. As an educator, what might I learn about the role of aesthetic awareness in relation to the learning and teaching of art from using original artworks in museum contexts as stimulus?

Since the project was to take place over a six-month period and since I would have six sets of information from the museums to transcribe in addition to three interviews, I wanted to ensure I was preparing my data for analysis in an organised manner. As Gibbs (2007) highlights, the transcription process is time-consuming and interpretative by nature. I knew if I left all transcribing until the end of the project

I would be overwhelmed and as a consequence, had to be methodical in my preparation of transcriptions and so I tried to attend to that after each visit.

7.3.2 Interviews

The six museum visits and three interviews that were conducted with the participants in this study, referred to here as pre-, mid- and final project interviews, generated a wealth of data from which to reflect on established associated theories and unearth further meanings and explanations.

While questioning the children during the interviews, it was difficult to avoid being empathetic to their experiences. I had to work at this in an effort to avoid encouraging them in a direction they might think was 'correct' but I found it impossible to avoid saying 'that's interesting' or 'good observation' because I wanted to build trust and make them feel secure and to find the experience a positive one. By nature, my instinct is to support young people but, in this instance, I had to be careful not to give too much in order to retain ethically the role of interviewer in order to glean the thinking of the participants.

Creswell (2013:173) claims interviewing is an arduous task that requires the interviewer to say as little as possible, to handle 'emotional outbursts' and to be able to elicit uninhibited responses. According to Punch (2005) there are important variances between adults and children when considering research approaches, which are characterised by Hill (2005) as 'competence, power and vulnerability'. These differences were taken into consideration since the target audience for the interview questions for my study were children who might have felt open to influence and persuasion. Given this, my interview questions and techniques had to be shaped accordingly. As with all stages of the research process, interviews need to be treated with careful preparation. If the planning stage is not carried out effectively, it is easy to end up without obtaining answers specifically required to answer the research question. Creswell (2013: 163) proposes the interview process marks a 'series of steps in a procedure', which includes deciding on the questions that must be answered. He advises questions be not too specific, but open-ended and based on the core phenomenon of the study. Robson and McKartan (2016) suggest selecting interview questions relating to beliefs or attitudes are complicated and multi-dimensional and as a result, difficult to obtain. For me, choosing the right interview questions was an incredibly complex decision. Not only

is it critical to identify questions and wording which can reap responses relevant to the research objectives but when preparing questions for interviewing young people of ten and eleven years old, it is vital to be mindful of their stage of development and of the need to be clear, concise and brief. Overly descriptive or extended questions make it difficult for them to remember or focus on what you are asking while language accessible to all is a necessity. I had also to be consistent in the language used with each participant and to try to avoid leading answers. What I was asking them was difficult and not necessarily the type of thing they are used to. I was asking them to be extremely reflective and to recollect past experiences. I gave them time to think. Despite that, for ten- and eleven-year-old individuals, this process did not come naturally so I had to be prepared to accept what they gave me and to ensure they did not feel they had let me or themselves down by not answering extensively or 'getting the answer right'. I stressed to them before each interview there was no 'right' answer but rather, I was interested in what they had to say and wanted them to take all the time they needed to respond.

As proposed by Robson and McKartan (2016: 285-288), the main aim of the researcher given the task of conducting interviews is to make their subjects express themselves 'freely and openly' and the behaviour of the interviewer can have a huge impact on the disposition of the participants. I wanted the whole process to feel natural for the young people involved and for them to see me as someone who was there to encourage their engagement with art.

Referring back to the research questions, I knew I needed to provide a means of enabling the children to talk freely about their choices, decisions, ideas and opinions unencumbered by my influence. Consequently, making decisions about the process and methods I would undertake was extremely challenging because I had to think carefully about how I could structure the project in such a way as to optimise responses that belonged to the participants rather than being overly influenced or informed by me. I was aware of doing my best to avoid or minimise influencing the participants' choices and responses and was satisfied my methods would provide insights into the information I sought.

The questions for each stage of the project were similar in nature but different in the sense they were being asked at different times and thus required different

perspectives for before, during and after the project. The questions for each stage are outlined below:

Stage One - pre-project interview in the research primary school

I am going to ask you some questions about the Kelvingrove Art Gallery and about looking at artwork and what you think about artwork in general.

Have you visited the Kelvingrove Art Gallery before?

What did you find interesting when you went there?

Can you describe a particular painting or sculpture if you think about the Art gallery or the building itself - anything to do with that visit, that maybe has interested you in particular?

Do you enjoy looking at artwork in general?

Why do you think that is?

Has any particular artist influenced you when you were doing your artwork, or any particular painting or sculpture that you thought about when you've been doing artwork?

Stage Two - mid-project interview in the municipal museum and gallery

Did you enjoy your visit to Kelvingrove? If so, can you explain why and if not, why not?

What do you think about when you look at art in a gallery? Do you think there is any difference between looking at art in a gallery and looking at it somewhere else, like in a house?

Is there a particular piece of artwork that you found really interesting? Maybe what was in a painting interested you or maybe you liked the artist's choice of colours or maybe you liked the way he/she used paint/pastel/pencil? Maybe you liked a particular sculpture? Can you describe it and explain why you found it to be interesting?

Do you think that going to Kelvingrove for lots of visits has made you think or feel differently about art and about going to galleries? If yes, can you explain why this might be?

As well as looking at art in Kelvingrove, we have been making drawings and paintings. When drawing and painting do you think about the art work you have looked at? Do you ever try to put some of the artists 'ideas or the way they use paint and other materials into your own work?

Stage Three - final project interview in the research primary school

What, if anything, interested you when you visited the art galleries?

Did you prefer the collection in the GOMA or the one in The Kelvingrove? Can you explain why?

Can you describe one of the exhibits that you remember really well and can you tell me why you think you remember it? This question may have been answered already by some children at question 1.

Do you think that the exhibits in the two galleries we visited are displayed well? Can you explain?

If you could give the museum manager some advice about how the work could be better displayed, what would it be?

If you could have your own art gallery, what kind of work would you put into it?

Do you think you'll continue to visit galleries and to look at art? Why/not?

Do you think that the way you make your own artwork has changed since you became part of this project? If so, how?

Is there anything else that you would like to say about being in this project?

The question of nomenclature was discussed in the Introduction with respect to 'museum' or 'gallery' but, in retrospect, three things may be relevant here. Firstly, in Glasgow, it is a source of domestic pride that Burrell famously bequeathed his collection to 'The People of the City of Glasgow'. Across the city's social strata, 'Kelvingrove' or 'The Art Galleries', as the municipal Kelvingrove Art Gallery and Museum is often referred to, is a favourite landmark, icon and destination. Relatedly, within local culture, the terms 'art gallery' and 'museum' are interchangeable. Secondly, at the time of my study, and in the context of the interviews, the above explains why the children and I used and understood the words 'museum' and 'gallery' synonymously. On reflection now, throughout the

study and in these interviews with the children, I might usefully have made a clearer distinction between the two terms with a 'gallery' being a public or private space in which works of art are displayed and a 'museum' a space which, as well as housing significant items of historical interest, often also exhibits artworks. Thirdly, in my specialism in Museum Education, the term 'Gallery education' is less prevalent than museum education in much of the relevant literature with which I engaged.

7.3.3 The children's choices of artworks

Following a brief introduction to each of the six museum visits, each child chose an artwork for the day. The choices made would potentially offer insights into aspects of their aesthetic development. They would also provide a significant vehicle to access the children's thoughts and feelings. The catalogue of artworks selected by each child to be found in Appendix F.

7.3.4 Filming

For my doctoral study, I realised I would need to develop a relationship with the children in order to secure their confidence in me for participation and expression purposes. I decided I would visit the children's classroom to discuss the idea of looking at and making art with them. I would then outline the plan for the subsequent six-monthly visits with the children. I would explain while all twenty-eight would be involved in the visits and in looking and doing, only nine would be part of a research project. According to their own choices, these nine would 'pair off' and be given a video camera with which to film and interview their partner in the museum, looking at an artwork of their choice and talking about it. This would happen six times and I would interview these children before, during and at the end of the project to gauge their feelings and thinking in response to their selections of artworks and their experience of engaging with art in and through a museum context.

It was crucial to me they did not feel I was guiding their preferences and practices so I also stressed the importance of their being able to make their own choices within the parameters of the given theme and to express their own thoughts in so far as was possible. Clearly, this was not entirely possible because the preparation sessions were included in advance of their being given the cameras and free reign.

Pre-filming in Weeks One to Three and Five, I spent fifteen minutes introducing the children to a specific aspect of the portraiture theme. The intention was to support them to feel sufficiently comfortable to select their own examples and to relay and interpret what they saw with their partner. For me, the actual theme was not of importance, it could have been anything. Rather, I chose a theme to try to focus the young people's attention on features of the artworks being observed as I thought this might help to build their confidence through familiarity with the subject, month by month. Despite selecting an overall art theme, I did stress to the children that if an artwork that did not relate to this theme caught their eye then they could select it instead. In other words, it was not my intention to set parameters that were negatively restrictive but rather, supportive. In my experience as an art educator, children and adults like to work within some form of parameters as referred to in relation to Creswell (2013), earlier. Portraiture was intended as the overarching theme for all visits to Kelvingrove Museum but in the end, I offered the opportunity for free choice of theme to the participants in Weeks Four and Six. As explained in Chapter One and in the methodology in Chapter Seven, the portraiture theme was originally selected to provide a familiar context for the selection of artworks and to establish thematic parameters in which the children could respond to museum collections. During the Week Four visit to GoMA, I advised the children that they could continue to select portraiture themed artworks for discussion but I also stated that since GoMA presented space and collections unfamiliar to all participants, they were free to select whichever artworks interested them.

Having observed the children's confidence to engage and respond to artworks increase since Week One, I hoped their increased familiarity with the experience of navigating their way around a museum setting would support them to do so confidently in Week Four in GoMA. Additionally, I was aware that GoMA's collections did not readily offer the opportunity for engagement with the portraiture theme. In Week Six, I felt the children had reached a point where they were enthusiastic and confident to explore the now familiar environment of Kelvingrove Museum during their final visit of the project and I decided once again to encourage free choice selection without any imposition of artistic genre. By this final stage of the project, the crutch of a thematic parameter provided by the portraiture theme in Weeks One to Three and Week Five seemed no longer necessary and once again, the opportunity for free choice prevailed. After all, the

objective of the study was to explore young people's responses to viewing artworks in a museum setting with the focus on their engagement with artworks rather than portraiture. As noted in Chapter Five, the opportunity to shift away from portraiture in GoMA and in Kelvingrove Museum for the final visit revealed an interesting direction in the participants' choices of artworks. Four of the seven participants who attended GoMA focussed on a non-portraiture themed time-based installation that depicted a single sequence chain reaction involving everyday recycled objects. There is the possibility that the participants were influenced by each other in their choice of artwork but as I observed them watching the film, I noted how absorbed they appeared, seemingly focusing on each stage of the chain reaction as it unfolded. Sculpture dominated the choices of the remaining three participants with one participant selecting a Niki De Saint-Phalle sculpture titled 'Snake Chair' (1930) and the remaining two participants selecting portraiture themed sculptures by the same artist (see Appendix J for full overview of artwork choices).

The choices the participants made in Week Five, following the visit to GoMA are also of interest. Of the seven participants who attended the Week Five visit, six selected sculptures for discussion. During visits One to Three to Kelvingrove Museum I never stipulated that the participants should select portraiture themed paintings but of the 34 artworks selected for discussion by the participants, 33 were paintings and only one was a portraiture themed sculpture. In Week Five in Kelvingrove Museum, five of the seven participants selected portraiture themed sculptures for discussion and two selected abstract sculpture pieces unrelated to the theme of portraiture. The move from portrait paintings in Weeks One to Three reveals a shift in the participants choices of artworks for discussion. I discuss the participants' choices of artworks and notable shifts in theme and genre more extensively in Chapters Eight and Nine. Additionally, I would spend a short time working with the young people after each visit on an art activity, exploring a variety of techniques and media. Despite selecting an overall art genre, I did stress to the children if an artwork unrelated to the portraiture genre caught their eye then they could select it instead. In other words, it was not my intention to set boundaries that were negatively restrictive but rather, supportive. In my experience as an art educator, children and adults like to work within some form of parameters as referred to in relation to Creswell (2013), earlier.

7.3.5 Art activities

Making the connection between doing and looking and talking, it was essential to me as a teacher of art the children had the opportunity for 'doing' as a means of response to looking and talking. For this reason, I decided to plan and implement a practical input for the children that allowed for exploration of media and technique connected to the range of works they experienced in the project museums. The practical activities took place in the education suite of each museum so there was a sense of immediacy about the doing. The practical art activities that followed the viewing experiences involved minimal direction from me. A variety of media was made available to the children and they selected their choice of media to create their own practical response to what had interested them that day. For the first three activities the children were asked to incorporate the genre of portraiture into their artwork but, as noted above, for Weeks Three and Six, they were free to select a theme of their own choosing.

On completion of the project and with the support of the art technician in The School of Education, I organised an exhibition of the children's work to be hung in a space designated for exhibitions in the School of Education at Glasgow University and invited them, their teachers and their family to an opening of their exhibition. The exhibition had no research objective but rather, was to create a space where the children could observe the artworks they created during the practical sessions of the project, in an exhibition setting. The key objective of including these practical activities in the project was to provide a reference point for the children to reflect on whether looking at original artworks had influenced their art practice. Exhibiting their work in an exhibition setting seemed a fitting conclusion to their participation.

7.3.6 Transcription of interviews and filmed sessions

For the interviews, I used Audacity to record the interviews on my laptop from which I was able to do the transcriptions using the same programme. The equipment I used was selected mainly because it was what I had available to me through The University of Glasgow, but I was assured by colleagues that the equipment was reliable and user friendly. With each transcript, I checked for pauses, sounds and word emphasis in order to record this accordingly and to ensure the audio recordings matched the content of my transcripts.

While I supported the participants to feel comfortable in the museum surroundings, I very much left the children to find their own examples and to respond freely to what they saw. This meant, when transcribing the film recordings, I had to accept there were occasions when I would have liked to probe their choices, descriptions and responses further but this was not possible because I had not been with them. That said, I also recognised the value of this approach because it meant the children realised they could say what they truly felt rather than trying to respond as they might believe I wished them to. The films lasted approximately five minutes per participant for each visit and I had to accept distractions meant irrelevant incidences and information were picked up. This could be a little frustrating but again, it provided a more natural process than had I been standing over them, filming them.

The participants used video recording cameras, provided by The University of Glasgow. Employing data captured from videos helps retain many of the visual elements of data that are frequently lost when conversations are transcribed (Gibb: 2007).

The actual transcription process was not something I enjoyed but I did find the transcriptions themselves very interesting and they did help to ease the pain of the process by bringing to life my research objectives. With each film or interview, I noticed the participants became increasingly relaxed and confident about sharing their insights and thinking. Each time I interviewed the participants, I shared their transcribed recording with them. The children derived a lot of pleasure from this and it seemed to encourage them to recollect their museum experiences in order to respond to my interview questions.

7.4 Data analysis

It was anticipated the data analysis would provide a platform from which to gain a synthesised view of the influence of observing and interacting with art '*in situ*' on emotional, cognitive and practical aspects of aesthetic development. Before the data could be analysed, I was unavoidably engaged in the very messy process of deciding themes and sub-themes. This took several attempts before I reached a decision on how to proceed.

Following the advice of Miles and Huberman (1994), coding the data formed part of the analysis and involved sorting the transcripts to identify key ideas. They (Miles and Huberman (1994) also advised that it was essential to refer back continuously to what was said so that none of the context for the comments was lost. It was therefore necessary to read and re-read the transcripts several times to acquaint myself fully with their content. While, according to Ryan and Bernard (2003), the first stage of analysis goes beyond simply discovering themes and sub-themes, initially these themes do come from the data. A larger number of possible themes emerged than I could have coped with and somehow had to be refined to a relevant and manageable few. That these themes also needed to link into the theories investigated in the earlier stages of the research (Ryan and Bernard, 2003) was helpful advice. Thus I thought I could organise sets and sub-sets of themes but this was not so. At this point, having trawled the data several times and come up with sets and subsets of lists, I was overwhelmed with possibilities for themes: aspects of the personal/emotional, the sociocultural, connecting thinking and feeling, learning in art, development of aesthetic appreciation and understanding, qualities of mind and personality like curiosity, motivation, the influence of place and space, personalisation, emotions and emotional memory. Additionally, along with the emergence of these themes, I was still in doubt about my own objectivity. It was possible that in approaching themes in these ways, I was sub-consciously trying to make sure that I would find what I hoped to find in the data and not be eliciting the truths contained in the data. Thus I would be behaving unethically and exploiting the participants and their contributions to the data. My next attempt was prompted by Coffey and Atkinson's (1996:34) argument that the 'first pass at generating themes often comes from the questions in an interview protocol'. I looked to the interview questions to elicit themes from those. However, as Day observed (1993: 97-98), one cannot anticipate all the themes that arise before analysing the data even with a fixed set of open-ended questions. I was baffled.

Initially to analyse the data I had intended devising the codes and themes in accordance with the research questions but, on advice some months prior to beginning the process of analysis, took the decision to use an existing scheme of categories which to some extent or another reflected the themes contained in the questions and data sets. Since Housen (1983), Parsons (1987) and Hickman (2010) had already devised widely acknowledged, valid and relevant schemes for their analyses of similar sets of data, it made sense to use an instrument that was

already respected academically. It seemed a sounder basis for analysis; one that was at the same time more academically rigorous and would allow my findings to be built on an existing reliable framework. Focussing on how aesthetic awareness might develop cognitive ability through visual literacy, it is likely that in her unpublished Ph.D. thesis Housen (1983) was the first to categorise children's responses to artworks five stages/levels. A few years later, most likely having developed his work directly from Housen, Parsons (1987) used a more detailed and nuanced set five stages for his analysis. He was also concerned with aesthetic and cognitive development but set more store on individuals 'emotional connections with the works of art than did Housen. Thirty years on, acknowledging his 'theoretical levels of difficulty' are based on Parsons' stages, Hickman's interest (2010) was cognitive development in terms of understanding the artistic process through aesthetics. He was also concerned about how understanding of the artists' use of the elements of art in a painting impacted on children's own art work.

The question of whose model to use was a challenging one and in fact, at various stages of my work, I rearranged the data using each set of categories to test which would best yield answers to my questions. All dealt with aesthetics. There might have been some sense in using Housen's Stages because they were succinct but they lacked the subtlety I needed. Hickman resonated because of similar cognitive elements of my own study therefore in the end I used his formula for cognitive aspects.

Hickman: Theoretical Levels of Difficulty: Theoretical levels of students' understanding based on levels of abstractedness and/or complexity

Level One: The concept 'Art' may be used in a restricted way and is dependent on a limited understanding of media, for example 'Art is painting and drawing'. It is likely that an individual categorized at Level One has little awareness of the relationship between art created in school with art in the real world; a school student could have a concept of art which is relevant to the context of art in the classroom, but this may not be transferable to art in galleries.

Level Two: The concept of 'Art' will be broader at this stage and will include a wider range of media for example 'painting and drawing, sculpture, printing... There is a tendency for a single viewpoint such as 'Art as creativity' or 'Art as self-expression'. At this level, there may be a need for a broader understanding of the nature of art, so as to not be negatively disposed to art forms which do not conform to a particular view.

Level Three: The 'extended concept base'. Art might be perceived as a qualitative concept, concerned with the skilful arrangement of visual elements: expressive, didactic, beautiful, or 'significant' form.

Level Four: The concept of 'Art' includes reference to 'intensive' and 'extensive' forms. The individual can competently engage with theories of art and form personal judgments accordingly.

On the other hand, Parsons' descriptors were more detailed and for analyses that involved more explicit expression of emotions his Stages 3 and 5 were most inclusive. Therefore, I used Parsons' stages to categorise the responses that dealt with emotions.

Parsons: 5 STAGES of AESTHETIC DEVELOPMENT

Stage One	Favouritism where very young children are rarely discriminatory but tend to view paintings as stimulus to pleasant experience (Parsons', 1987: 22)
Stage Two	Beauty and Realism where their sense of representation is heightened and they value realism
Stage Three	Expressiveness and the association with felt experience
Stage Four	Style and Form of significance in the stylistic and historical relationship of paintings (Parsons', 1987: 25).
Stage Five	Autonomy where personal feelings exceed and outdo the general view of the culture (Parsons', 1987: 26).

Using these two models; Parsons' Stages of Aesthetic Development model and Hickman's model of Theoretical Levels of Difficulty, I applied a rigorous approach to analysing the data from both perspectives to relate findings from an aesthetics perspective to one focussed on an understanding of art as a complex process, both in terms of looking and doing. I hoped that by having two sets of data of which some aspects may compare, a degree of crystalising (Denzin & Lincoln, 2000: 5) which could support findings would be enabled.

By grounding my analysis of data in the existing theoretical frameworks of Parsons (1987) and Hickman (2010). I believed I could offer a valid perspective on my research focus: 'Accessing other worlds:engaging art'.

As Smith (2014: 117) states, Parsons' aesthetic development theory is founded on a cognitive developmental description and is the result of research investigating responses to eight reproduced paintings, involving very young children to adults.

Parsons (1987: xi) asserts that we should consider works of art as aesthetic objects. However, despite his referring to 'works of art' and 'aesthetic objects', Parsons' research was based only on small, postcard sized copies of paintings. This presents two challenges. Firstly, his research participants' judgements on artworks would have been limited, since copies of paintings tend to lack the colour, vibrancy and texture and, in this case, scale of originals. This means that his judgements and findings are limited. It also means that there is a potential mismatch in data when comparing the responses of the *children* in my study, who had the advantage of viewing original artworks in situ, to those of Parsons' *adults*. The second issue concerns Parsons' focus on paintings - especially in the light of the choices made by the children that included outwith the artform of painting. The importance of making all the available artworks in situ accessible to the children in the study, and of ensuring their autonomy in making their choices, were paramount. While these research design features matter, and could weaken my claims, all my resulting judgements, findings and conclusions are mindful and made with weaknesses openly stated.

As discussed in Chapter 4, Parsons identifies five stages of aesthetic development, spanning from an in-discriminatory Stage One to an autonomous Stage Five. See Appendix B. His stages were borne out of responses to participant engagement with subject matter, expressiveness, medium, form and style (Smith, 2014: 118).

Parsons' use of 'Stage', that is in 'Stages One to Five', relates to a set of ideas rather than a person (1987: 119). The stages are not determined by biological age but by an individual's capacity to make sense of art. Parsons (1987: xi) asserts we should consider works of art as aesthetic objects.

My research project encompassed not only the engagement of visual art as a stimulus for response but also the production of art in response to having engaged with visual art. Therefore, I needed to identify an additional framework that would enable me to examine the participants' knowledge in relation to producing art in terms of medium and technique and in particular, their own art. While Parsons' theory is still relevant when considering aesthetic awareness in terms of doing, I

felt I required a further theory, more focussed on an understanding of art as something to be interpreted and produced with varying degrees of complexity.

Hickman's 'Theoretical Levels of Difficulty' theory with its focus on varying degrees of abstractedness or complexity of understanding matched this requirement and so was used to analyse responses related to art production in response to looking. The four levels identified by Hickman as stages of artistic cognitive development suggest a progressive understanding of artistic form starting with art as painting and drawing at Level One, ascending to a far broader grasp of art as encompassing not only drawing and painting but also more expansive, abstract forms. While progressive and developmental, Hickman's levels are not hierarchical in terms of one level being of greater importance or higher value than another. Hickman's model for analysis was selected because it provided scope not only for the analysis of data produced from participants' statements in regard to their understanding of art techniques and media choices but also from the self-assessments of their own perceived ability in relation to the art work they themselves produced post-museum visits. To describe how an artwork might have influenced personal work requires an understanding of some features of the observed work whether they be technical, expressive or subject centred and thus, Hickman's model seems apt for analysing this and other data.

The data from the interviews were sorted by adopting a thematic analytic approach (Braun and Clarke, 2006) that allowed the categorisation of my data under headings associated with aesthetic and artistic awareness, using the two established theoretical frameworks (Parsons, 1987 and Hickman, 2010) outlined above. This approach and my selected frameworks would allow me to consider the participants' perceptions of looking at and articulating feelings and judgements in response to art dealt with under 'feeling, knowing and judging' but also to aspects of art production considered under 'knowing and producing' (Clarke and Braun, 2013).

I inserted resulting data into the appropriate tables as follows. Firstly, for 'Cognition' I used Parsons' categories (see detailed outlines in Chapter Eight, Part 1). Secondly, for 'Artistic Technique/Practice' I used Hickman's categories (see detailed outlines in Chapter Eight, Part 2). Thirdly, I drew up a third table to

discover whether there was any correlation between the two sets of categories. Appendix I shows the comparisons between the two.

Parson's model of Stages of Aesthetic Development and Hickman's model of Levels of Theoretical Difficulty, which were used to create tables, can be found in Appendices G and H respectively. I trawled through all the transcripts yet again. Appendix F exemplifies where I categorised and highlighted relevant points according to the theme 'Selection of Artworks'.

During the analysis process I had hoped to use NVivo as a tool to analyse the data collected. This is a widely recognised tool for qualitative data analysis as recommended by Welsh (Welsh, 2002). However, I did not find this process easy and I found that I was spending more time teaching myself the workings of the programme than analysing the data I had collected. Since the data set was relatively small, it was possible to find the data codes manually. Analysing the data in this way allowed me to fully engage with the data I had collected and to note the detail of it when mapping it to Parson's Stages and Hickman's Levels. This process is outlined in Section 7.4.1.

7.4.1 Analysis of children's choices of artwork

It was anticipated the data analysis would provide a platform from which to gain a synthesised view of the influence of observing and interacting with art 'in situ' on emotional, cognitive and practical aspects of aesthetic development. However, before the data could be analysed, I was unavoidably engaged in the very messy process of deciding themes and sub-themes. This took several attempts before I reached a decision on how to proceed.

Following the advice of Miles and Huberman (1994), coding the data formed part of the analysis and involved sorting the transcripts to identify key ideas. They (Miles and Huberman, 1994) also advised that it was essential to refer back continuously to what was said so that none of the context for the comments was lost. It was therefore necessary to read and re-read the transcripts several times to acquaint myself fully with their content. While, according to Ryan and Bernard (2003), the

first stage of analysis goes beyond simply discovering themes and sub-themes, initially these themes do come from the data. A larger number of possible themes emerged than I could have coped with and somehow had to be refined to an important manageable few. That these themes also needed to link into the theories investigated in the earlier stages of the research (Ryan and Bernard, 2003) was helpful advice. Thus I thought I could organise sets and sub-sets of themes. Not so. At this point, having trawled the data several times and come up with sets and subsets of lists, I was overwhelmed with possibilities for themes: aspects of the personal/emotional, the sociocultural, connecting thinking and feeling, learning in art, development of aesthetic appreciation and understanding, qualities of mind and personality like curiosity, motivation, the influence of place and space, personalisation, emotions and emotional memory. Additionally, along with the emergence of these themes, I was still in doubt about my own objectivity. It was possible that in approaching themes in these ways, I was unconsciously trying to make sure that I would find what I hoped to find in the data and not be eliciting the truths contained in the data. Thus I would be behaving unethically and exploiting the participants and their contributions to the data. My next attempt was prompted by Coffey and Atkinson's (1996:34) argument that the 'first pass at generating themes often comes from the questions in an interview protocol'. I looked to the interview questions to elicit themes from them. However as Day observed (1993:97-98), one cannot anticipate all the themes that arise before analysing the data even with a fixed set of open-ended questions. I was baffled.

Eventually, knowing that there is academic credence building on what has gone before and is well respected in the field, I decided to analyse the children's responses under two broad themes: aesthetic understanding and artistic understanding. I used two established theoretical frameworks, Parson's model of Stages of Aesthetic Development and Hickman's model of Levels of Theoretical Difficulty, to create tables, found in Appendices G and H respectively. I trawled through all the transcripts yet again. Appendix F exemplifies where I categorised and highlighted relevant points according to the theme 'Selection of Artworks'.

I inserted resultant details into the appropriate tables as follows. Firstly, for 'Understanding/Cognition' I used Parsons' categories. See detailed outlines in

Chapter Eight, Part 1). Secondly, for ‘Artistic Technique/Practice’ I used Hickman’s categories. See detailed outlines in Chapter Eight, Part 2. Thirdly, I drew up a third table to discover whether there was any correlation between the two aspects. Appendix I shows the comparisons between the two.

The analysis of the children’s choices of artworks (catalogued in Appendix F) was of a different character to that of traditional academic research. Each single choice, a snapshot moment for each child, offers an entrance into each child’s aesthetic judgement, cognitive processes and feelings and emotions. Each child’s personal catalogue of choices over the six-month period may be even more revealing. The entire catalogue of choices is a research instrument in itself. Through combining responses to all three aspects above I hope to be able to answer my first research question: What kinds of art exhibits might interest and engage young people in museum settings and why might they be drawn in to specific works of art?

7.5 Judgements of goodness

As Oakley points out, ‘the distinguishing mark of all good research is the awareness and acknowledgement of error’ (Oakley, 2000: 72). Accordingly, throughout this enquiry I aimed to be rigorous regarding judgements of goodness which demand openness and honesty about limitations, errors and flaws. Following Morrow’s (2005) advice regarding quality and trustworthiness in qualitative studies, I outline below elements of judgements of goodness relevant to this study. Those aspects of quality and trustworthiness I took into account at the methodology stage include:

- Credibility, which is most often confirmed by crystalising and member checking;
- Dependability, which refers to the degree to which the procedures and findings can be checked by others outside the research;
- Transferability, which is the degree to which results could be generalised but does not apply here since it is all such a small scale study and;
- Confirmability, which can be established through an audit trail of the processes of data collection, data analysis and interpretation of data.

These features of judgements of goodness decisions were relevant to my having decided to employ an interpretative paradigm.

I deliberately elected to work with children in a primary school although I knew that their level of maturity could present problems for the research. This objective was informed primarily by my past experience of working with children. The ages of the children and their lack of maturity make the research all the more important because, as applies across the Western world, provision for the arts in schools is currently being decimated (Fleming, 2012) in favour of STEM subjects across the UK, and additionally in England towards SATS. This is particularly true in primary schools. In seeking confirmation or otherwise of my instinct that engaging with visual art aids cognitive, emotional and social development in children of this age group, I hope to provide evidence to support a reversal of that trend.

7.5.1 Credibility

The data is as trustworthy as I could make it.

I made every effort to secure sound, non-subjective membership and selection of a credible research group. The pilot study helped address factors about the truth of the findings and the research was conducted to high ethical, personal and professional standards. I predicted a significant limitation in the language ability of the participants to articulate their experiences and understanding therefore I had to be very careful about structuring the interview questions. My approach was open and honest and that I encouraged each child to speak openly and honestly also.

7.5.2 Dependability

Too late to consider at this late stage in this study but will indeed be useful to keep in mind for future research methods.

I have tried to make this research as internally consistent as possible. I retained the ideas of 'researcher as instrument' and 'my own subjectivity' in mind throughout.

According to Gasson (2004: 94), dependability is the core issue of 'the way in which a study is conducted should be consistent across time, researchers, and analysis techniques'. Therefore as far as possible, understanding that the process through which findings are derived should be explicit and repeatable, I ensured that this research is as internally consistent as possible. I tracked carefully my research design, activities and processes. I kept the idea of 'researcher as instrument' in mind throughout, trying consistently to provide information about myself and my relationship with the children as was necessary (Morrow, 2005: 252). Concerned

that my own attitudes and beliefs might intrude, I highlighted my own subjectivity wherever suspect and discuss that further in my concluding chapter, Chapter 9.

7.5.3 Transferability

This research may be externally consistent but findings from such a small-scale project can only be applicable to the participant research group.

7.5.4 Confirmability

Throughout this Dissertation I have employed every effort at reflexivity to achieve an honest representation in work that contributed to it and to minimize my own subjectivity as researcher as this is the core issue for confirmability (Morrow, 2005: 252).

7.6 Current study design: summary and implications

Organising the museum visits was a considerable undertaking that involved liaising with the Head Teacher, class teacher and the Museum Education Manager for Glasgow Museums. I needed to plan ahead to ensure six dates were identified for a six monthly visit over a period of six months. It mattered to me to conduct a project that spanned an extended period in order to examine the effects of multiple visits rather than those of visits undertaken on simply a one-off or two-off basis. Developmentally, I felt that, while the children would advance in their learning throughout this period of time, it was not such a long period that changes in response needed to be associated with a change in their educational development rather than the number and frequency of visits. Each visit would last two hours to allow for some exploratory work in terms of theme in advance of the filming, the self-led identification of artworks and filming by the children and a short practical input by me, an art specialist. If need be, practical work could be completed or followed-up during class time, away from the museum.

Having identified six dates for visits and organised transportation for the children, I then identified three dates on which I would interview them. On the first date

information gleaned from this pre-project interview would establish the baselines of the children's thinking and experiences in advance of the measures to be implemented. The second interview would take place after the third museum visit. It was intended to gauge the children's responses at the half-way point in the interventions. The third interview would take place at the end of the project, to gauge overall responses. For two reasons I would interview the children individually in their school. This location I deemed unthreatening and one-to-one interviews avoided the risk of any Child Two being influenced by the opinions of others. I felt this approach would allow for individual expression and ensure each participant felt his/her opinion was valued. A group discussion might have been intimidating for some or might have suppressed personal expression and while it would have been less time-consuming, I did not want that. As Robson and McKartan (2016) assert, when humans are involved in the research process, the question of bias and rigour is always a factor. Given that the nature of the interview process has to be fairly flexible, this particular issue had to be considered.

I felt the children were likely to make routine educational progress as they matured over the period of the research. However, it did seem a six-month period would be too short for any changes in response to original artworks *in situ* to be associated only with a change in their educational development rather than be accounted for by the number and frequency of museum visits.

7.7 Chapter 7 Summary and Link with Chapter 8

This chapter considered the theoretical context, framework and design of the study. Research instruments: interviews, field notes, filming, and follow-up activities to museum visit were presented. Data collection and analysis processes were described. Judgements of goodness and the implications of research decisions and choices were considered.

I hope the data gained from the children's responses, understandings and perceptions, might provide insights into the effects of multiple museum visits on how developing aesthetic understanding might possibly support their cognitive and emotional and development. These data will now be presented in Chapter 8.

Chapter Eight

Presentation, Analysis and Discussion of Data

Introduction

As conveyed at the opening of this Dissertation, one of the most memorable experiences of my formative years involved viewing artwork in a museum. In some artworks, such as Eardley's 'Two Children', I seemed to find familiarity which helped me to connect my own relationships and experiences to the artist's choice of subjects. At the time I neither could nor would have acknowledged or understood the interplay between the personal, the aesthetic and the artistic as possible influencing factors. Since that early experience looking at artworks has been a recurrent experience in my life and, for me, the experience seems to be a highly emotional one. As explained in Chapter One, prior to this study, my belief in first-hand engagement with art as a stimulus for personal expression is garnered from observations of those I teach and instinctive rather than research informed. In this Chapter I now present an analysis of the data from my research study starting with the organisation of this chapter.

8.1 Data analysis, presentation and discussion

As described in Chapter Seven, Section 7.4 above, the data was coded, themed and inserted into tables devised according to two models: Parsons' model of Stages of Aesthetic Development and Hickman's model of Theoretical Levels of Difficulty. Using the data from these tables, found at Appendices G, H and I, this chapter is organised into four parts, each part corresponding to research questions one to four. In the first part I focus on the presentation, analysis and discussion of data, from interviews and video recordings in relation to Question One: What emotions might young people experience and express when encouraged to engage with self-selected art exhibits in a museum context and how might aesthetic awareness be associated with the emotions expressed?

I begin by considering participants' thinking and feelings in response to looking at selected artworks on a monthly basis for a six-month period. Responses associated with Question One and the resultant themes guide the data presentation, analysis and discussion. The themes arising from the data associated with Question One are as follows:

- Intuitive responses to original works of visual art
- In pursuit of realism and the familiar
- Curiosity
- Expressiveness and its association with felt experience
- Expressiveness as observation of technique and extension of aesthetic awareness

Initially decisions about the themes were guided by Parsons (1987) and Hickman (2010) as their work had been a strong influence on me. However, I adapted and refined the themes over the course of the study. Revisiting data and revising themes according to changing insights is part of the messy process of qualitative research. Alasuutari (1995) offers reassurance when he says that a model may not represent the actual logic of the research, but a ‘reconstructed logic’ (1995: 314) to match what the analysis showed. Thus, the themes now appear in a neater, simpler, ‘tidied-up’ version. Originally, for example, in going through the transcripts of interviews and children’s videos, I highlighted aesthetics, emotions, cognition, and features of artworks. An example of an analysed transcript is provided in Appendix F.

The data are analysed in relation to emotional and cognitive awareness to reveal any indications characteristic of the five stages identified in Parsons’ criteria for aesthetic development:

Stage One (favouritism) where very young children are rarely discriminatory but tend instead to view paintings as a stimulus to pleasant experience,

Stage Two (beauty and realism) where their sense of representation is heightened and they value realism,

Stage Three (expressiveness) and the association with felt experience,

Stage Four (style and form) with significance in the stylistic and historical relationship of paintings and,

Stage Five (autonomy) where personal feelings exceed and outdo the general view of the culture. It is with this increasing maturity that we gradually accumulate experience and with that our aesthetic awareness also grows, evolves and intensifies. (Parsons, 1987: 21-26)

In Part Two, having identified examples of emotional and cognitive awareness that relate to Parsons’ stages of aesthetic development, I focus on the presentation, analysis and discussion of data on art knowledge and skills. Question Two and the resultant themes guide this section: *How might engagement with artworks in*

museums indicate the acquisition of artistic knowledge and the application of this knowledge to develop practical skills and how might aesthetic awareness be associated with both? The themes arising from the data are as follows:

- Art as a narrow concept: limited understanding and engagement
- Art as a broader concept: increased confidence and motivation

In Part Two, data from the pre-project interview, mid-project interview and final project interview are analysed to illuminate participant awareness of art techniques and media in response to engagement with art in and through the museum. In order to map the participants' levels of awareness these data are considered in light of Hickman's identified theoretical levels of difficulty (2010: 28-31).

In Part Three, I compare what I discovered in Parts One and Two. I do so in respect of Question Three: How might frequent, first-hand engagement with original works of visual art observed in a museum setting affect young people's engagement with art? I consider the possible affective nature of frequent museum visits on participants' emotional and aesthetic awareness and on the stage of complexity of their understanding of art. In doing so I highlight examples where I perceive there to have been an advance in *both* emotional and aesthetic awareness and complexity of understanding of art. I analyse the data for possible relationships between levels of participants' emotional and aesthetic awareness and their stage of complex understanding in relation to the practice of art.

These first three questions and associated themes aimed to problematise my initial research objectives. I hoped data gleaned from them might provide insight into what types of artworks interest young people and why and how the museum setting with its original art collections might influence their attitudes towards looking at art. Consequently, in Part Four, I identify the artworks selected by participants and scrutinise the data to offer possible explanations for their choices. The themes in my study intersect and overlap. Therefore, in order to answer Question Four, I need to refer back to the data and themes discussed in Parts One and Two.

Part Four addresses Question Four: *What kinds of original art exhibits might interest and engage young people in museum settings and why might they be*

drawn in to specific works of art? Data is presented, analysed and discussed in an effort to reveal whether first-hand engagement with original artworks in a museum setting has any possible effect on young people's interest in and engagement with art. As with Questions One to Three the themes emerging from the data will guide the discussion in this part of Chapter 8:

- artworks chosen
- familiar themes
- positive emotions
- curiosity
- visual elements colour and expression

My final question relates to my own understanding and practice as a result of having conducted this study: *As an educator, what might I learn about the role of aesthetic awareness in relation to the learning and teaching of art from using original artworks in museum contexts as stimulus?* I will address this question in the concluding chapter where I sum up what I have learned from the whole research process.

8.2 Part One: feelings and emotions

This part relates to Question One as outlined in my introductory chapter: *What emotions might young people experience and express when encouraged to engage with self-selected art exhibits in a museum context and how might aesthetic awareness be associated with the emotions expressed?*

8.2.1 Theme One: intuitive responses to original works of visual art

I first identify examples of intuitive responses to art in the research data extracted from the pre-project interviews. The data from the participant interviews, conducted in advance of the museum visits, helped me to establish an understanding of their prior experience of engagement with art in museums. The participants made reference to a previous School visit to Kelvingrove Art Gallery and Museum and this visit seemed to inform their recall of looking at original artworks. At this pre-project stage, their responses indicated the association of

positive emotions with looking at art, citing in the pre-project interview happiness, fun and interest as the experienced emotional outcomes:

I enjoy it, yeah. Because art just makes me feel happy ...

(Child One, pre-project interview);

Em, I quite like looking at artwork, yes. Em, because it can be... some artwork can be very interesting where the others isn't as interesting

(Child Two, pre-project interview);

I kinda 'liked all of the paintings...eh, very much. It makes me happy

(Child Three, pre-project interview);

Yes. Some pictures make me feel happy and other ones make me sad

(Child Six, pre-project interview);

Em, mostly like the paintings and which ones are nice and that sort of thing.

Yes, I don't really know. It's just...really fun to look at it in a way. (Child Nine, pre-project interview).

Citing Kerlavage (1995), Savva (2003: 301) asserts that young children hold a preference for artworks that please the senses. While not attributable to 'young children', many of the pre-project participant responses, listed above, indicate an early stage of aesthetic awareness according to Parsons' framework; 'an intuitive delight in most paintings' (1987: 22). The lack of detail or description in their responses could be considered immature and uncritical.

For example, at Stages 1 and 2, he suggests that we make a connection with emotions as portrayed by the painting, looking for visible clues to inform us of the emotions being depicted (1987: 59). At Stage One, we do so by reading expression in terms of the subject, using clues to form a concrete sense of the him/her/them/it; the subject in the painting is smiling so the painting is a happy painting. It is difficult to know whether the comments made by the majority of the children at the pre-project stage were in relation to genuinely remembered artworks or whether a general predisposition to like everything was used to disguise a lack of recall of any specific artwork. Parsons talks about a 'happy acceptance of what comes to mind, not distinguishing between what is and what is not relevant'

(1987: 22) and this would seem to apply to the participants as indicated by their responses.

The participants' responses indicate dualistic feelings towards art at this pre-visit stage: 'happy/sad', interesting/not as interesting'. Referencing the writings of Levi-Strauss (1966), Wright (2012) informs us that 'dualism is a child's first logical operation; it is a function of the structure of the human mind'. I agree with Wright (2012) when he asserts that these types of binary oppositions that identify opposites of themes shape children's cognitive and moral development.

Child One expressed a sense of happiness in the pre- project interview as derived from engagement with 'art' but this participant proceeded to talk more generally about the association of felt emotion with producing art:

Art just makes me feel happy if em, if I don't do art in a while, I just don't...you know, feel happy enough to do stuff. Every time I paint and stuff like that. It just makes me feel happy (Child One).

Despite being asked to comment on the experience of *looking* at art, the way the above participant talked about *doing* could suggest that as far she understood *looking and doing* might be construed as one and the same. These participant responses taken from the pre-project interview stage signify a general consensus that looking at art is an experience associated with feelings of pleasure. They also implied limited recall of specific artworks and restricted ability to expand on why they had been drawn to particular artworks, though this could be attributed to a lack of exposure to any art - whether in or out of situ, original or copy. As might be expected for the age group concerned, 10-11 years, Stage One responses reflected limited depth of engagement with the subjects or the paintings as a whole.

8.2.2 Theme Two: emotions associated with realism and the familiar

Like Child One above, Child Seven's response might suggest a similar understanding of 'art', that looking equals doing:

Em, yeah. I've tried it once but I failed. Because, when I was a bit younger I had sort of like, I had this book and it had quite a few sort of like, it had loads of pictures like that you had to colour in or to paint in. I wasn't good at it so I gave up (Child Seven).

This response from Child Seven offers the possibility of an interesting connection between technique and social expectations. Worryingly though, this participant seemed to believe that art was something he *wasn't good at* and so, while he confirmed a liking for looking at art, 'Em, yeah', he associated it with a feeling of personal failure with making art. Yet, despite this, he still indicated a positive response towards art. Aesthetically, this participant's understanding of art would seem to fit with Stage Two of Parson's developmental framework where a painting is considered 'better' if 'the representation is realistic' (1987: 22).

The data from Week One conveys participant responses to artwork from the first museum visit. For the children's first session in the museum, because I suspected they might have been nervous, it seemed sensible to use a familiar art genre (painting) with a familiar subject (portraits) as a starting point and focus. However, over time the familiarity of the process of engagement seemed to release inhibitions and increased confidence. As the children's capacities to engage with and interpret artworks developed, so their responses became more elaborate in weaving narratives and/or expressing emotions regarding the subjects depicted. The full extent of their development can be traced in Appendix E: Interview Transcripts.

Below, I present snapshots of data spanning the pre-project interview stage to the final-project interview in Week Six. The children's comments demonstrate how curiosity aroused their interest and prompted the construction of narratives and discussions about emotions. Throughout the research period, the children created narratives as a means of interpreting what they saw when viewing artworks. Taken from the transcripts of Child Four, Child Seven and Child Eight, the series of extracts below variously demonstrate the children's interest and the clues they draw on to construct narrative, the feelings expressed in or elicited by the artworks and the artists' use of colour and materials.

I like this painting because, it has... it has kinda light colours. It brings like... just em... captures my attention and em I feel that the person in this picture is rich. She lives in a big house and that's her husband right there (pointing) and you can see the sun through the window and a top light and a screen.
(Child Four, Week Two).

It looks like that man is kind of getting the animals to come over this way. Yeh and it kinda looks like that person, those two over there are leaving, and so is that man on the horse. So that's how he painted the objects that way. Oh Yes, and the two ladies are maybe talking about stuff before they leave or before they say goodbye... there's this man who looks like, well I'm not sure kinda 'cos you can't see his face - he's kinda hiding his face... and that man who looks like he's kind of happy because he's like that painted tin a horse and with these faces it just looks like they're kind of normal because

they don't have a lot of smile and they are wrapped up to be cosy and warm so they look pretty warm as well. (Child Four, Week Three).

I remember one that was the Kelvingrove. I think it was a painting. It was like a fairytale kind of and then like all the fairies - there was a baby, and the fairies were holding the baby.... Probably because it's just like a fairytale that's quite old... it made me feel like, mysterious like. Why did the fairies steal the baby? Did they turn bad? Were they good or bad? You don't know. I felt a bit scared for the baby but I didn't if maybe the fairies were good. It was mysterious. (Child Four, Final Project Interview).

Child Four's first extract communicates three simple pieces of information which, when connected form a skeletal story. Despite unfinished sentences, there is pace and a good sense of action in her second extract. The third extract presents more facts, adds a number of character references, and a little speculation which serves as touch of suspense and plot device in a much longer narrative. The example of Child Seven's first response is pertinent but rudimentary; the second less so. Truncated sentences suggest excitement and suspense. He provides location, character, detailed descriptions, plot development, narrative. The later examples however present noticeable development in constructing narratives around an artwork. This is achieved through: use of short sharp sentences, plot, character, creation of atmosphere through including feelings, commentary, suspense and pace, with some speculation and commentary added.

I like this picture because it's got lots of colour in it... and it's bright... and it's kind of realistic because at the bottom bit her feet look like they're moving, you can tell she's letting herself go at the back. (Child Seven, Week One).

Ah, yes, like - the Knight. He's like the captain probably because like there's a war outside and he's getting ready. I found that really interesting. He's on his own and he looks really important but he's getting ready to go out to war and help his army... 'Cause it's a bit scary. It's a bit like, like he's ready to go outside. If he dies, he's just like doing it for his like village and all that and the kingdom he lives in. And yeh, it kinda grabs you attention 'cause he looks serious and he's just about to get his sword out and walk out with his really fancy armour and fancy clothes. It's all dark in the background. He looks a bit sad, like he knows his soldiers are maybe losing so he is getting ready to help. It makes me feel a bit like, hmm, a bit like scared, 'cause like he looks like, he looks like, em maybe he's going into a big war probably. Maybe they're trying to like invade a castle or something. Maybe it's his castle? He's being invaded? Hm, yeh, maybe getting threatened. (Child Seven, mid-project interview).

What I liked about the sculpture video is it's really kind of fascinating that not all sculptures work with electricity like a clock. It's got loads of stuff inside it and kind of works with electricity that spins around and all that, doing the time. And that one's actually with fire and it's really good and it makes me feel kind of, kind of like a bit confused. How they are are doing it because like, there was kind of a yo-yo spinning about and there was a fire kind of pushing it. Why would, why wouldn't it stop? 'Cause you know like, were was only a little bit and why wouldn't it stop? It just kept going to its destination, yeh, I think it was fascinating and just amazing. (Child Seven, Week Four).

...Em, the painting with the knight in the middle, like it's a war. That one really interested me and got my attention. It's like - I love the colours. There's a dark red kinda cape at the side which like that got a lot of my attention when it's fading into the dark and like there's him in the middle and his armour is shining and everything. Like you could see his face. It's like he's going into a battle arena. (Child Seven, final project interview).

In engaging with artworks, Child Eight seems to enjoy a challenge. From the start of the project, data evidences an active imagination at work seeking out puzzles, questioning and solving problems, even suspending disbelief to enter the other worlds of the artworks. Toward the end of the series of visits Child Eight also demonstrates a keen critical faculty in the statements below whereby he suggests improvement in artworks and management of the space.

This mother and child... You can see she looks into its face. And her dress... it's just amazing - the nice wee patterns on it - just nice... Well, I think they use this material - it's like hard rock but smoothed out. I think they use this one 'cause it's like cement. It can just easily get dried and it is easier to sculpt instead of just using like ...colours to make it seem more mysterious and using your imagination. It's amazing... it brings out a lot of love and it makes me feel just like... Just, like amazed. It blends in with the Art Gallery's lovely shades... and the position it's in... just looking over everyone else's artwork, just makes it look even more nice. Like a mother and son just standing there... like a picture almost... it caught my eye at first just like... you don't normally see a mother and child like that in a museum. Like the child's either crying or the mum's at it - annoyed, but it's something. (Child Eight, Museum Week 1).

There's a huntsman over here and one with a gun pointing up at the deer and it looks as if it's a bit scared. Well, there's a waterfall here and the sun is shining through here and there is a rainbow going to come up. I don't think anyone can see it though. And... (pauses) it looks as if it's ancient Scotland because if it was present Scotland then it would have a lot of cars and things, boats travelling across. It looks like there are horses down here in the corner. (Child Eight, Week Three).

I really like this sculpture. It's sort of gold like and well it looks very old and dirty, a bit dull and it's a bit rough on the line, like the nose - if you turn the camera to side of it this way you can see it looks as if it's been crying a bit. It's quite dirty at the back here, it looks like a bit bashed like the heat has been getting to it. Then it's got like the hair and all the lining on it. And if you look over here at this painting, it looks as if they are both the same person.... (Child Eight, Week Five)

Well, the floating heads because they were floating and there were so many replicas of heads. Just taking up so much space when there could have been so much more there. They looked amazing but I'd have liked to see more expressions. Like you've got the dinosaur and the plane and that would have been great for the opening part. Instead of just faces that are just creeping you out, like the weeping angels in Doctor Who.

Well, you've got the old Scotland with Old Willie, respected in the village but maybe not so much outside. Then you go to the Victorian era where there are tone of paintings 'cause that's the time that the paintings could be big. ...And then you are jumping all the way forwards to a Scottish messy room with paintings from the 60s and 70s. ...Then you jump all the way back to Rabbie Burns and lots of kilts, like Scottish wars... in the same gallery. (Child Eight, Final Project Interview).

In the earlier extracts, on a fairly superficial level, each of the above children seems to seek something familiar in the selected artwork. In contrast, in the later stages of the project, all seem more confidently to make associations between technique and narrative often while having sought an unusual artwork. With increasing attention to detail in their responses to artworks each of the above children pieced together narratives using concrete clues in each work of art and applied a mood or expression to the subjects. Wright (2012) informs us that visual narratives are a means by which we make sense of the world and of experience. She refers to Goodman (1984), who believes that narrative plays a crucial role in children's lives in terms of how they go about 'constructing their interior psychological worlds' (Wright, 2012: 18). Extending that suggestion, Wright goes on to claim that in providing children with the possibilities of sharing their perceived narratives with us we gain a valuable opportunity for growing closer to the interior world of the child.

Often, there is an enumeration, a going around the painting, looking serially at each person and reading their feelings in light of the main event (Wright, 2012: 62).

For example, Child Eight, in sharing a narrative about a painting of girl in a cream dress with pinkish scarf, might simultaneously be revealing something of what Wright claims might be her interior world.

The colours ... Well, the dark side there is the dark forest. I find these colours... these colours at the bottom are quite dark as if she's running through a forest... but her face is quite scared like... she's afraid. It makes me feel quite... well a bit scared to be alone in the dark ... Uh huh. It's like alone in the dark. It looks as if there's wolves and bats and all other creatures in there. I wouldn't like to be there. (Child Eight discussing Museum Week 2).

Wright's view also chimes with Parsons' association of feelings with subjects as evident in Stage 2; the realism stage of Parsons' framework where 'Emotion is something to be represented, as in a smile or a gesture' (Parsons, 1987: 22). The following observations, particularly of Child Seven and Child Eight, indicate a restructuring of knowledge based on previous experiences as suggested by Freedman (2003: 76). In responding to questions in the pre-project interview Child Seven is tentative.

MJ: What did you find interesting when you went to the Kelvingrove?

Child Seven: Mostly like... paintings mostly, the paintings that are kind of sort of like they're kind of like...

MJ: Tell me about an artwork in Kelvingrove that has interested you previously?

Child Seven: Soo they look like em, like stuff kinda happened but it sort ... I like the ones that stuff happened. (Child Seven, Pre-project Interview).

By even the mid-project interview, however, Child Seven has already assimilated new knowledge about art as they accesses the other world of the painting and shares the atmosphere and stream-of-consciousness narrative of the painting.

I like seeing the bits that are hard to make out at first. Things that are there but it takes a while to see them.

Ahhm, yes, like - the Knight. He's like the captain probably because like there's a war outside and he's getting ready. I found that really interesting. He's on his own and he looks really important but he's getting ready to go out to war and help his army... 'Cause it's a bit scary. It's a bit like, like he's ready to go outside. If he dies, he's just like doing it for his like village and all that and the kingdom he lives in. And yeh, it kinda grabs you attention 'cause he looks serious and he's just about to get his sword out and walk out

with his really fancy armour and fancy clothes. It's all dark in the background. He looks a bit sad, like he knows his soldiers are maybe losing so he is getting ready to help. It makes me feel a bit like, hmm, a bit like scared, 'cause like he looks like, he looks like, em maybe he's going into a big war probably. Maybe they're trying to like invade a castle or something. Maybe it's his castle? He's being invaded? Hm, yeh, maybe getting threatened. (Child Seven, mid-project interview).

Child Eight's opening response straightforwardly outlines the depiction in a painting.

The fairytale gone wrong picture. It made me sad... It's like babies in Victorian times, this was painted. When babies were sick they thought a fairy would have taken it away and switched it for a sick baby. So this painting shows you a fairytale gone wrong. Babies being captured... Babies... elves and my favourite, the troll. (Child Eight, pre-project Interview).

By Week 4, Child Eight's response to a group of sculptures in GoMA demonstrates how new learning about art can be assimilated into a constructed narrative.

I love these sculptures because they're just like ... confusing. No one can tell what it's supposed to be without looking at the information card.... Well, how it's been sculpted and it's sort of demon like. There are wee mini ones down here with sharp claws and lots of squiggly lines on them. The red one has hooves and lots of different lines. (points to a large sculpture.) Looks like the queen at the back... a sort of cow in the middle and a goat's head.... I can see lots of shapes such as squiggles, lines, circles... I can see lots of warm colours but there's also a mixture of dark ones such as green... it makes me feel like, like I can see through the artist's eyes. It must have been a very scary world. Well, it makes me think of Satan maybe? But then again, it's but then there's a sort of gargoyle thing that's got wings. Well, really the colours and it's quirky ... confusing. (Child Eight, Museum Week 4).

Freedman suggests that if newly encountered information matches previous knowledge then the viewer may assimilate it. Otherwise, the viewer may discard the information or make it fit with what they know. Thus, Freedman suggests that we must acknowledge the need for interpretation to be valued as being 'highly interactive' and a form of critical reflection. In the aforementioned examples, there is evidence of the viewers applying prior understanding to new information, and, for example, from having engaged with the painting 'Old Willie', and still puzzling over it, Child Three says:

I like this one because it shows how he lives and what he's thinking of. He looks sad maybe because his wife has died or something else sad has happened to him. It makes me feel sad looking at him. It makes me wonder

what has happened to him. It makes me wonder what happened so I like looking and trying to work it out. (Child Three, Museum Week One).

The data from Week One conveys participant responses to artwork from the first museum visit. Since painting was the most familiar art form for the children, all participants opted to focus on the artform of painting when selecting work to discuss. The data from Week One conveys participant responses to artwork from this first museum visit. These responses became more elaborative as they began to weave narratives and to apply emotions to the subjects depicted:

And it reminds me of someone who is my friend. She...she looks like em...she's gonna be...she looks like she's sad and that. Like she's getting hunted or something like that (Child One, Week One).

I like this painting because it's kind of happy and it would make you... cheer up if you were sad and it just kind of reminds you like ... it looks like a colourful summer with the girls dancing and they're really happy and you just enjoy what they are doing. And I also like the colours because it's bright and colourful and it really stands out. And all the girls... and all the girls are not like upset, they are happy but they are dancing and they all have friends. I love this picture because it really stands out. It's colourful, it's happy and it just makes me feel really happy or if you were like feeling down and you just look at it and it kind of reminds you of a time that happens that has made you happy (Child Four, Week One).

Freedman suggests that if newly encountered information matches previous knowledge then the viewer may assimilate it. Otherwise, the viewer may discard the information or make it fit with what they know. Thus, Freedman suggests that we must acknowledge the need for interpretation to be valued as being 'highly interactive' and a form of critical reflection. In the aforementioned examples, there is a sense that the viewers are objectifying the subjects, but additionally there is evidence of the viewers applying prior knowledge and understanding to new information. Child One communicates a sense of familiarity about the subject of the painting being studied, the subject reminds Child One of a friend yet at the same time, Child One uses the clues in the painting to create a narrative that is specific to the subject in the context of the painting being viewed. Anderson (1983), a social constructivist, referred to this process as 'making connections between what is being processed in prior working memory and the schema activated in long-term memory'. Child One's reference to the emotion being conveyed; sadness, is verbally expressed as applicable to the subject of the painting and not to her friend, though it is possible that she is reminded of her friend due to association of the emotion of sadness. Child Four's description

suggests that she, also, makes a personal connection with the mood conveyed by an artwork, associating the depiction of happiness in the pre- project interview as expressed by bright colours, dancing and friendship with an experience that would make her feel happy. Child Four relates a positive viewing and a sense of optimism to the depiction of bright colours and a positive scene. The interpretations of Child One and Child Four suggest a distinction between what they interpret as aesthetically relevant (what they can see in the painting) and what they do not (what is not pictured). Parsons attributes this ability to distinguish aspects of experience to Stage Two of his developmental framework (1987: 23). These connections are reflected in the responses of other participants:

This is Anna Pavlova and she is a dancer and, in this painting, there is lots of expression and lots of colours. Em... the kind of paint this is em... oil on a canvas. I like it very much... like here (Child Two, Week One);

... it looks like a holy picture ... and it's kind of em ...right em ...and there's an angel... This is a very happy picture with the cathedral, they have flowers (Child Six, Week One);

I really like this picture because... eh, if you come closer you can see there is a lot of pink in the dress, and she seems happy, and there are so many colours in it and eh, and the bangle she is wearing - real bangles. So yeah, it's a pretty good painting (Child Five, Week Two).

These responses from the first museum visit responses reflect the possible association of happiness with the subjects in the paintings being observed. Objects are recognisable and emotions interpreted through identifiable behaviours and colours familiar to real-life all of which suggests responses associated with Parsons' second stage of aesthetic development. According to Freedman (2003: 46) a depiction of an object or subject considered beautiful generates positive associations in the viewer's consciousness, that is to say beautiful equals morally good. In the same way, if we demonstrate a shared sense of the beautiful, so too do we hold a universal acceptance of what is ugly. Child Two, Child Five and Child Six talk about the subjects, their behaviour and the colours in the paintings as though there is a shared consensus about what they describe with anyone who might be listening. Our ideas are formed on this mutual acceptance and we apply a 'consensus of values' (Freedman, 2003). Just as we deemed beautiful to equal morally good, so too do we conflate ugly with morally bad. Viewers at this representational, realism stage of aesthetic development, Stage Two, also believe

that everyone else sees this, too, exactly as they do (Freedman, 2003). Parsons deems this ability to ‘implicitly acknowledge the viewpoint of other people’ (1987: 23), as being an advance on the favouritism approach associated with his first identified stage of aesthetic development. Child Seven explicitly expresses a liking for a painting because of the realistic depiction of the subject:

I like this picture because it's got lots of colour in it... and it's bright... and it's kind of realistic because at the bottom bit her feet look like they're moving, you can tell she's letting herself go at the back (Child Seven, Week One).

In this instance, the child seems to apply his prior knowledge to the artist's use of the visual elements in order to acquire an understanding of what he sees. Knowledge, personal experience and the senses all conspire to enable him to offer an informed viewpoint of the subject. The association of what the Stage Two viewer sees as the representation of a reality; the impression of dancer's feet moving, coupled with bright colours seemed to endear the work to him (Savva, 2003). Child Six interprets Hornel's ‘The Druids: Bringing in the Mistletoe’ (1890) accordingly but offers a very personal reason for liking the painting; the subjects depicted share the same skin colour as him.



Fig. 3 ‘The Druids: Bringing in the Mistletoe’ (1890) painting by Edward Hornel, Kelvingrove Art Gallery and Museum, Glasgow.

Child Six perceived the subjects to be heroes and it is difficult to ascertain if he feels a sense of aspiration to heroism due to their shared skin colour or if his skin colour caused him to simply identify with the subjects more generally. Either way, the child's comments are intriguing because they reveal something very personal about his self-perception in relation to his awareness of what he sees (Preziosi, 2003):

All the people in this painting are going to war to save their country, and I also like it because of the bright colours and the two countries uniting. I like this painting because people ... are the same colour... as me (Child Six, Week One).

Child Six expressed a liking for what he identifies with on a personal level and his response could indicate a sense of self-representation in the painting that inspires a sense of aspiration (Ben-Ze'ev, 2000). The presence of realism in Child Six's selected painting aids his capacity for weaving a story from the clues available. Similarly, Child Two used visual clues to do the same:

Um, it quite... it looks like it's on the seaside and there's a lot of straw here and it might be from the donkey. And these bits here which make me think it should be a boat in case it's slippery. So, there's a man on the donkey crying. Like it looks like he is going to start crying and so is this man here. I think the objects in this painting like this big box. I think that that is em, supplies and things. Over here there's things in jars. Their husbands are going off and they will never see them again (Child Two, Week Three).

Not only does Child Two relay possible events using the artist's portrayal of the subjects but she also uses the clues available to interpret the emotional states of the subjects depicted. Child Two offers a detailed description of events, implying that recall of prior knowledge and past experience may have led her to interpret and express a powerful sense of loss as depicted in Thomas Faed's 'The Last of the Clan '(1865).



Fig. 4 'The Last of the Clan' (1865) painting by Thomas Faed, Kelvingrove Art Gallery and Museum, Glasgow.

When asked why she enjoys looking at artwork at the pre-project stage, this participant responded that *'some artwork can be interesting where the others isn't as interesting'* (Appendix 6).

The early consensus for favouring artworks that simply incite feelings of happiness in the pre-project interview as noted earlier in the analysis of pre-project responses was challenged as the project progressed and the participants began to select artworks that depicted scenes of a sad, serious or even dark nature. Contrary to the general pre-project perception of art as a source of happiness in the pre-project interview stemming from positive images and colours, later responses reflected an ability to accommodate feelings of negativity and loss in response to viewing artworks. Stylianides' (2003) assertion that the museum provides a safe environment for confronting negative feelings and for safely examining complexity is relevant here.

Discussing emotion regulation strategies and the capacity for emotion differentiation, Van Dongen *et al.* (2016: 49) accord with the view that people can enjoy works that depict 'gruesome acts and situations' because the context in which it exists encourages a mental processing and revisiting that requires regulation of emotions (implicit emotion regulation in the context of viewing artworks: ERP evidence in response to pleasant and unpleasant pictures).

The comments made by Child Eight exemplify this type of confrontation:

Well, the dark side there is the dark forest. I find these colours... these colours at the bottom are quite dark as if she's running through a forest...but her face is quite scared like... she's afraid (Child Eight, Week Two).

It seems unlikely that the child wished to be physically placed in the forest described but the safety of the museum enabled her to engage with the physicality of the forest and with the perceived danger described. The participant is piecing together clues in the painting to weave a narrative that features real-life possibilities. She interprets the scene, the subject's expression and the colours as representative of fear, thus demonstrating the characteristics associated with Stage Two of aesthetic development (Parsons, 1987).

During the final project interview, when asked to describe an artwork of interest, another participant, Child Six, shared a similar willingness to engage with subjects of a darker nature offering a vivid description of a piece he observed in Week Three:

Em...when we went to GoMA I saw this em...kind of demon thing. It looks like they had pieces from em...like goats and humans and I think a bird or something like that. I think it had wings and it had horns as well. Em...it made me feel sort of 'weirded' out because em... they bunched a lot of things together and I was trying to figure out which one was which and this was blood of an animal or something. I didn't think it was art ...em... but it was (Child Six, final project interview).

The above description is far removed from the developmental characteristics synonymous with Parsons' Stage One category. In feeling 'weirded out' Child Six is responding to fantasy and the unfamiliar in an installation not a painting. Nevertheless this presents no contradiction with Parson since the emotions and curiosity are real. Child Six is still dealing with realism and feelings in response to an artwork. This child, who stated during the pre-project interview that *some pictures make me feel happy and other ones make me feel sad*, is now more deeply engaged in the process of looking, perceiving and thinking (Xanthoudiki *et al.*, 2003: 19). The children's willingness to engage with artworks that depict subjects associated with darker, more sombre emotions accommodated a broader dialogue; a mature and sophisticated one in terms of perception and thinking. Child Six finished his statement by talking about *trying to figure out which one was which* and *this was blood of an animal or something*, thus inferring a felt sense of curiosity. This idea of art inciting curiosity will now be explored further.

8.2.3 Theme Three: arousing curiosity

Noting that 'art is a unique and important aspect of human life that is associated with complex and diverse emotions', Fayn, Silvia, Erbas, Niko Tiliopoulos, and Kuppens, (2017: 594) assert that aesthetic emotions; that is emotions felt in response to art, range from those that reflect 'simple pleasure' to emotions that help us to make meaning such as interest. It is curiosity, suggest Fayn *et al.* (2017) that stimulate 'motivation to embrace and explore new experiences'. These authors' position supports a close relationship between looking at art and learning. As previously observed, Parsons highlights the practice of using clues from a

painting at Stage Two to piece together an understanding of what might be happening. As Child Six demonstrated above when he said 'I was trying to figure out which one was which 'in relation to a viewed artwork, the knowledge derived from looking at an artwork can ignite curiosity for further knowledge. Several of the children seemed attracted to artworks that they did not have the answers to or that seemed to present a visual problem of some description:

I like this painting because it describes how these people lived. They look like slaves. I wonder why they were slaves. It's an everyday world because they have to clean the stables and it makes me wonder why they had to clean out the stables (Child Seven, Week Two).

Child Seven used the clues available to present an interpretation of events depicted but he also seems committed to pursuing further knowledge that would possibly provide a deeper understanding of events. Fayn et al., (2018: 594) assert that curiosity 'reflects motivation to embrace and explore new experiences' and that such motivation could also facilitate a more nuanced experience with art. The authors note a positive association between art and curiosity; art can stimulate curiosity which, in turn increases engagement and a deeper understanding of art. From Week Two of the research project being discussed in this Dissertation, the depiction of confusion or some degree of complexity in artworks consistently captured the children's attention, triggering questions and inspiring the pursuit of knowledge and understanding. Child Seven's response below illustrates this very desire almost to problem solve the scene depicted:

I like the way the artist has painted everything because you have to look really hard to make things out. I like working out what the bits are (Child Seven, Week Three).

In Week Four, during the GoMA visit, Child Seven again expresses a sense of curiosity in response to an artwork when he says:

...it makes me feel kind of, kind of like a bit confused. How they are doing it because like, there was kind of like a yo-yo spinning about and there was fire kind of pushing it. Why would, why wouldn't that stop?

Child Seven proceeds to state that the artwork was 'fascinating and just amazing ' which would suggest that he enjoyed the state of confusion and curiosity it inspired in him.

Child Nine expresses a similar interest to Child Seven, communicating a keenness to apply reason to an otherwise confusing scene.

It's just the point that it catches your eye because they're in the bath and they've got fish in their hand and it's like you work out what's happening and stuff (Child Nine, final project interview).

Fayn *et al.*'s assertion would suggest that these children were engaging with the artworks at a deep level and demonstrating a propensity for further learning. Indeed, the data gleaned from the participants' responses in my own research project supports the idea that scenes of an unusual or complex nature can engage interest and a desire to discover more in young people.

At the pre-project interview stage, the participants were unanimous in their liking of art due to its perceived potential to incite feelings of happiness. The early stage responses seemed to indicate a tendency to 'view paintings as a stimulus to pleasant experiences', typical of Stage Two of Parsons' developmental framework (1987: 21-26). What emerges from later visits are far more extensive, probing comments that convey deeper engagement with the use of visual clues to raise and resolve queries related to artistic subject matter. With their multiple questions and desire to intellectually probe beneath the visible surface of artworks, participants appear readier to openly express curiosity and uncertainty.

8.2.4 Theme Four: Expressiveness and felt experience associated with the artist

In the first museum visit, engagement with original artworks sparked responses from the majority of participants that indicated various aspects associated with Stage Two of Parsons' developmental framework. From Week Two onwards, participants' comments were perceived to be more intensely expressive of what might be felt by looking holistically at artworks than previously when they tended more to interpret the feelings of concrete objects depicted. Child Two's direct reference not only to the artist but also to the 'sitter' suggests an advance on the application of feelings to objects:

Umm, I think the artist was trying to create a ...umm... happy mood. Quite exciting about what was going to happen. And the sitter seemed quite happy as well (Child Two, Week Two).

By referring to the artist's intended mood, Child Two appears to view the artwork holistically, prioritising the overall mood depicted before considering the mood of the subject. Her reference to the sitter demonstrates a distancing from simply looking at the subject or objects in the painting as though they were compartmentalised and instead, indicates a focus on the artist's intention. According to Parsons 'they express aspects of experience, states of mind, meanings, emotions, subjective things' (1987: 70). Parsons acknowledges that we sometimes struggle to verbalise what we feel but we know that we have a connection with the artwork and by way of the mood expressed, with the artist, suggesting that the painting offers 'an electrical connection between the artist and the viewer' (Parsons, 1987: 72). By Weeks Three and Four, the same participant uses statements like '*...it's like an emotional painting*' (Week Three, final project interviews 64-66) and '*it was like you could do it yourself, it looked really easy but it must have been hard to do for the artists*' (Week Four, final project interviews 145-146). The participants' language and 'can do' attitude imply an awareness that a painting can produce an emotional mood and an understanding of the commitment required to produce work that might elicit similar emotions (Parsons, 1987, and Hickman, 2010).

Similarly, when asked during the mid-project interview if she thinks about the artist when viewing an artwork, Child Four notes a connection between the artist's state of mind when creating an artwork and the resultant mood of the painting:

...he was feeling happy when he painted it. Cos if you weren't happy when you were painting a happy picture you wouldn't really feel like the mood for it (Child Four, mid-project interview).

The same question to Child Eight derived the following response:

Well, I think mainly, why did they make it? Like, if they are angry and what made them angry, what was going on at that moment? and well, the art and what time it's based on and the artist and why they were doing it and what they were doing at that very moment (Child Eight, mid-project interview).

Like Child Four, Child Eight connects the artist's state of mind with the mood portrayed.

During the final project interview, Child Five was asked if anything else 'stands out' from the museum visits that he wished to recount. He responded:

I don't know. It's just the expressions he put on the faces, put the expressions inside me and what I keep inside and let out when I need to (Child Five, final project interview).

Child Five seemed to identify a relationship between the artist's ability to effect an emotional response in him. Child Five 'feels the emotions' but we never learn what they were. Earlier in the interview when I asked, 'What do you get from looking at art?' Child Five replied:

Eh, I just feel different and I feel more expressions in me and... just feel more expressions than I would have felt before I went in. (Child Five, final project interview).

While his explanation indicates the possibility that he made a connection between the emotions of sadness depicted in artworks with how he feels, the only time the emotion was specifically identified was during the final project interview in reference to the sculpture 'Motherless Child'.

It was the way it made me feel. How it looked at me, like the sad child and the sad dad and and it's just that being that way would sadden me, that would give me the expression of what they were feeling. The way the artist did it. (Child Five, final project interview).

The symbiotic interplay of personality, emotions, intellect and increasing knowledge about art begin to generate more considered, more mature, more elaborate narratives. For example:

It looks like he's a general in the army and he's like all serious. Like could be eh, a posh army man like in a rich country or something. He would be fighting outside. And he could be the general because on his helmet there's like all the fancy designs, and all around him on his armour. He like looks serious and all that with his big sword, holding reinforcements just outside and maybe they're losing badly so he could like maybe go outside and help them a wee bit. He looks strong, like he's powerful. That's why I think this this has caught my attention. I think the artist has arranged this painting like in a... he's made it kinda' big because like his red cloak is sticking out (points) and that's like - his face, so bright against the dark colours, you can see his face properly. It's not like all in shadow like covering his face. Ah, this is like, I think I would say this is like a sword - it's very hard to see down at his bit (points to dark area on painting). I like the way the artist has painted everything because you have to look really hard to make things out. I like working out what the bits are... I think it's really hard to make things out. I like working out what the bits are... I think it's kinda dark colours apart from the red bit 'cause it's kinda light but apart from that all of it's dark. It's powerful looking. That's why I like it. (Child Seven, Museum Week 3).

This ability to construct more complex narratives in response to engagement with artworks emerged with an increased number of visits and opportunities for engagement. With more visits, participants had the opportunity to practise the process of exploring and responding to artworks and so were likely to become more familiar with the process. More will be said about the effect of frequency of visits on participants' responses in 8.4.4 when considering emerging themes in response to Question 3: How might frequent first-hand engagement with original works of visual art observed in a museum setting affect young people's engagement with art?

With each successive visit, participants were afforded further opportunities to practise this process of exploring and responding to artworks. Thus the children became more familiar with and skilled in the process of engagement. This familiarity, in turn, influenced the children's ability to construct narratives in response to artworks so that, with each successive visit, their narratives grew incrementally more complex. I note the above in relation to Question 3: *How might frequent first-hand engagement with original works of visual art observed in a museum setting affect young people's engagement with art?* More will be said about how the familiarity of the process of engagement influenced the children's ability to construct narratives in response to artworks in Section 8.4.4 when considering emerging themes in response to Question 3.

8.2.5 Theme Five: observation of technique and extension of aesthetic awareness

In the late stages of the research project, from Week Four onwards, the majority of participants commented on artists' choices relating to subject, colour, mood and the perceived state of the artist's mind when creating the artwork. While such remarks are indicative of Stage Three of Parsons' aesthetic development framework, the data yielded provided evidence of the participants' understanding of expressiveness in terms of subject and visual elements additional to colour. At Stage Four, in addition to colour, the viewer began to gather clues associated with technique and medium and to form a 'series of insights that continued to complement and modify each other' with no obvious end (Parsons, 1987: 83).

I really like it (Sculpture) because it's unusual and it's smooth... and it's rough. It makes me wonder about why the artist made it that way and where he got the parts (Child Five, Week Five).

Child Five's remarks relating to texture and media, suggest he has considered both in light of the artist's choices at the point of creation. He expresses a liking for the sculpture but attributed his liking to the sculpture's unusualness and texture. Child Five's comments indicate the presence of emotional and cognitive processing.

At Stage Four, Parsons (1987) indicates that the artist still plays a very important role in supporting our subjective interpretations of what we see. However, while at Stage Three the artist's intention was a dominant feature in the interpretation process, at Stage Four, it is 'part of the context of interpretation' (Parsons, 1987: 85). At this advanced stage of aesthetic development, we form a subjective understanding of what we see, acknowledging that an artwork may be interpreted in many different ways by other viewers. We hold a consciousness of the other and believe that 'interpretation requires a dialog in the context of a community of viewers' (Parsons, 1987: 80). The data reveals this shared understanding of experience on the part of the participants in relation to artistic technique:

Well it does take an artist quite a while to finish a sculpture. This is quite smooth so about a year maybe? But it's worth the wait 'cos when you think about it, it does look like the person that he painted but with extra care, with extra lining, the bags under the eyes, the nose lines cut for her. He cuts them and makes them perfect, so nothing's out of its place (Child Eight, Week Five).

The conversational tone used by Child Eight indicates the consciousness of 'the other' referenced from Parsons above (Parsons, 1987: 80). Not only does the viewer share her understanding of the artist's sculpting style but she also impresses with some degree of authority, the time-commitment required by a sculptor to create the type of work being viewed. This statement demonstrates knowledge of art techniques and use of media in relation to the artist's choices and desired effects. Awareness of 'the other' in Child Eight's response to the sculpture she is viewing is indicative of Stage Four of Parsons aesthetics development framework. Other participants use similar language to create a sense of shared knowledge in relation to media and technique:

I think it's made out of marble because, em, it looks quite silky and smooth and one of the other things I really like about these sculptures is because they are really quite unique and stuff. You don't see them a lot everywhere (Child Six, Week Five).

In some instances, participants asked what seem to be rhetorical questions of their partners:

Em, I think it's really kind of maybe two centuries old or something? Maybe even more because it looks rusty it's old it's like yeh, and if it was - yeh, that's what I think of it. It looks old, rusty and kind of damp. And if we look at behind it, if you look at this bit, it kind of looks like a different colour from everything else. It looks a bit like its original colour. It might be like, it kind of looks like yeh, like it got ruined and then got found or something. That's what I think of this sculpture. It looks unfinished (Child Seven, Week Five).

It is notable that the comments most closely aligned to Stage Four of Parsons' aesthetic growth framework emerged predominantly at the advanced stage of Week Five. One likely explanation might be that the preceding weeks have contributed to the participants developing an increased ability to perceive artworks from a more advanced aesthetic position, (McArdle, in Wright, 2012). This will be looked at more closely in Part Three. In the next part of this chapter I will draw on the data gathered from my research project to evaluate the development of understanding and skill in art interpretation and production as influenced by engaging with original artworks in the museum environment.

8.3 Part Two: knowledge and understanding in art

I now use data derived from my second research question to present and analyse: *How might engagement with artworks in museums indicate the acquisition of artistic knowledge and the application of this knowledge to develop practical skills and how might aesthetic awareness be associated with both?*

In this research project, to analyse the children's perception of any differences in their practical skills, I studied their interview responses for evidence of whether and, if so, how they believed their own artistic skills had been influenced as a result of looking at artworks in museums. Because Hickman's 4 theoretical levels were founded on criteria associated with cognitive capacity, I then aligned this

evidence against Hickman's Levels This seemed appropriate as my intention was to identify awareness of knowledge and understanding associated with the practice of personal art production having been influenced by the act of viewing the work of others in a museum context.

I chose not to analyse the children's actual practical skills alongside the aesthetic awareness. Instead, I analysed their responses when questioned if and how they believed the process of looking at and responding to artworks in situ had influenced their own practical skills. Hickman's framework allowed me to map their responses. This approach enabled me to analyse any perceived differences on the part of the children in relation to their ideas concerning developments in their practical skills as a result of participating in the project. Hickman's framework was used alongside Parsons' which was used to analyse any evidence of aesthetic development.

The intention was to analyse the participants' perceptions about any developments in their own artwork alongside the aesthetic domain to observe practical development of skills but to analyse their responses to questions about if and how their perceptions of their own artistic skills had been influenced by the viewing experience. With hindsight, I believe an analysis of development of the children's practical skills would have added a valuable dimension to the overall study and findings. I discuss this further in Chapter Nine when considering the limitations of this study. Hickman's Levels of Artistic Complex Understanding appear in full in Appendix C but are summarised below for ease of reader reference.

Level One: The concept 'Art' is used in a restricted and particular way that would tend to be classificatory, and may be depend on a limited media-based view. Little awareness of the relationship between art in school to 'real art' of the art world. May conceive of classroom art but may not transfer that concept to art in art galleries.

Level Two: A broader concept of art, perhaps still classificatory, but refers to more extensive range of media. May be limited 'concept-based' view like 'Art is self-expression' or 'Art is creativity'. Need for a broader understanding of the nature of art, so as not to be negatively disposed to art forms which do not conform to a particular view.

Level Three: Understands idea of art as ‘extended concept’. May be aware of art as a qualitative concept: (skilful) arrangement of visual elements, according to principles of organisation, to achieve meaningful (expressive, didactic, beautiful, or ‘significant’) form.

Level Four: Higher, abstract level refers to ‘art ’in its ‘intensive ’and ‘extensive ’ forms. At this level of understanding able to synthesise theories of art and formulate new ones.

My selected approach may seem somewhat contrived. However, if I am to truly embrace an open-minded ‘less mechanistic approach to art criticism ’as advocated by Hickman (2010: 29), I do not believe it to be so because all too often, in primary level education, the critical element of art is treated as an entity in its own right, separate from the expressive element. I believe that this is detrimental to nurturing depth of understanding and an accessible attitude towards art as a theoretical concept and concept of practice. Duh et al. (2012: 625) promote this opinion when they stress the importance of combining and same time developing productive and receptive skills.

I believe the museum offers a unique site for learning. In denoting environment as influential on developing artistic understanding and skill, Hickman echoed the work of Lowenfeld and Brittain (1987: 4). They cite this relationship between artist and environment as integral to the creative experience, stressing that, whatever the technique being explored, the artist engages sense-generated knowledge with the ‘psychological self’ to express his or her ‘aesthetic needs’. According to Lowenfeld and Brittain (1987: 6) it is the interaction between the symbols, the self, and the environment that provides the material for abstract intellectual growth. During this study, the opportunities for participants to view artworks in museums provided experiences for them to reflect on how viewing original art in situ might influence their art production. The participants’ responses to being questioned about the influence of viewing museum artworks tended to focus on the influence of the techniques, subject and media that featured in the viewed artworks themselves rather than on the environments in which the artworks were exhibited. For example, when asked during the final-project interview if and how their own artwork had changed since participating in the monthly museum visits, Child One confirms their artwork has changed, explaining ‘*Mine is better. More neater...I tend to put more colour in it than I used to*’. Child One proceeds ‘*Before, I didn’t really bother with art and then now I do because I like art and I know what colours go*

well together and how to use happy or sad colours'. While Child One's responses suggest a commitment to extending and expanding her own artistic understanding and skills in response to viewing the artwork of others in a museum setting, there is no reference to any influence of the museum environment itself. I will further explore the participants' perceived understanding of the opportunity for engagement with artworks in a museum setting on their artistic growth later in this chapter (8.3.1 and 8.3.2).

The inclusion of the practical sessions in the study was to capture any sense of development in artistic skills perceived by the participants themselves. In other words, I sought to discover if they could identify any change in their artistic production as a result of increasing familiarity with the process of looking and responding to art in a museum. While the art viewing experiences took place between the various gallery spaces in Kelvingrove Museum and the Gallery of Modern Art, five of the six follow up opportunities for practical exploration of media and technique occurred in the education suites of the museums. The sixth practical session took place in the school classroom because the museum required the education room on the day of one of the visits. The education suites in both Kelvingrove and GoMA do present a contrast to the typical classroom environment. They are bright, open spaces with busy interiors that feature objects from the museum collections. Importantly, they are situated within each building so the practical sessions swiftly followed the viewing experiences, meaning that the children came to them with fresh, intense memories of the artworks viewed. Despite the practical session that took place in the children's own classroom being a darker, smaller space than the education rooms in either of the museums, the children did not note any distinction between practising art in a museum setting as compared with their classroom. This may be attributable to the lack of questioning on my part regarding any distinction between practising art in response to looking at artworks in a museum education space as compared with a classroom. In retrospect, the inclusion of a question on this precise subject may have provided insight to their preference for practising in one space or the other and shed light on their understanding of one space being a greater influence than the other. I cite this lack of questioning as a limitation of the study in Chapter Nine.

As an art educator, my preference would have been to conduct the practical art sessions in the gallery spaces but museum regulations in both Kelvingrove and GoMA would have meant limiting media to paper and pencils. This seemed too restrictive and would not provide sufficient scope for experimentation in response to the

museum viewing experiences. If participants were to incorporate any influence derived from viewing art in their work then I could not expect them to do so without access to choice of media and tools for art production. Like Xanthoudaki I believe it is the 'original setting' of the museum that 'evokes aesthetic experience' (2003: 108) and I do wonder if the opportunity to practise their artistic skills in the same environment where artworks are situated might have affected their responses differently in relation to looking influencing doing.

I chose explicitly not to address the architecture of Kelvingrove Museum and GoMA during the six visits because the key objective was for interaction and engagement with the artworks on display in the museum environment. As stated above, neither did I explicitly address any difference in the influence of practising art in the museum education suite as compared with the school classroom. As has been discussed already, museum and gallery architecture can prove imposing and sometimes overwhelming for the infrequent or non-visitor, the categories to which my study participants belonged. I was a little concerned that if I drew attention to the architectural environment in which both the Kelvingrove collections and GoMA collections are housed, I might cause the participants to feel anxious or intimidated by the environment which may have impeded their focus on the artworks within the collections. I wanted the children to experience the exhibition spaces on a personal level. The mid and final project interviews would provide an opportunity for discussing the participants' perceptions of viewing artworks in museum settings and whether these experiences had any bearing on how they, in turn, practised art. Analysis of the data gleaned from the mid and final interviews is presented later in this chapter when I consider the 'effects on young people's interest in and engagement with art in the museum environment' (8.5). Despite the practical art activities not taking place in the gallery spaces and the omission of interview questions on participants' perceived differences between practicing art in the museum environment as compared with practising art in school, the physical environment of Kelvingrove Museum was mentioned by two of the participants in a way that suggests the site of the museum can act as a positive stimulus for emotional and intellectual growth. For Child Eight, entering into the Kelvingrove Museum building inspires a sense of fun and relaxation:

...it's really fun to walk into a big hall. There's so much to look at and ...you enter it and it's just like a door opens, like your imagination bursts and then there's all these different art sculptures everywhere. It's a nice, relaxing place. You can actually hear your echo, even if you whisper. (Child Seven, mid-project interview).

For Child Seven, the grandeur of the building causes excitement and anticipation:

...it is like decorated outside and grabs your attention. It looks like a really big mansion or something like that. Like the Royal family live in it, like it's full of important things. (Child Seven, mid-project interview).

When questioned how this experience makes them feel, Child Seven responds:

...excited...'cause like, it would be kinda a waste if all the outside was all fancy but there's barely anything to look at. But it's not. When you get inside, it's exciting and I can't wait to look at all the things. (Child Seven, mid-project interview).

The combined comments of Child Seven and Child Eight certainly suggest the museum's grand exterior stimulated a sense of anticipation, excitement and importance before they entered and may have affected their engagement with the artworks themselves. However, without having explicitly pursued the possibility of the museum environment affecting their interactions with artworks, it is impossible for me to draw this conclusion.

The participants' interactions with the artworks in the Kelvingrove Museum and in GoMA offered a rich source of data from which to explore any perceived changes in their artistic knowledge. I sought examples of *knowledge* in participants' responses that aligned with Hickman's Levels because Hickman's levels were founded on criteria associated with cognitive capacity. This would seem appropriate when my intention was to identify knowledge associated with a complex understanding of art production related to viewing. Using the children's responses to questions from the three research interviews, I identified statements in which participants referred to occasions when they were conscious of having incorporated the influence of an artist's work into their own work.

It kind of depends on what I'm painting. Like if I'm maybe painting something like I've maybe saw in the art gallery and it's similar I would maybe add a few bits into it that I saw. If I'm kinda making up my own painting I would make it up myself but I would think about a painting I'd seen. Well, with paint like sometimes they mix the colours, and unusual colours like you don't, like you haven't really seen. And they use different paint brushes, like there's one that go down kinda messy and in at the sides. And there's ones that small for little bits. Yeh. I tried pushing down hard and I mixed really bright colours like I've saw (Child Four, mid-project interview);

Well, quite a lot really. I do a wee bit of drawing and when I think about it, I'll get some ideas and that... I look at their artwork and... I think they're nice and that sort of thing. If something caught my eye then I think 'I'll try that'. Yes.... (Child Eight, pre-project Interview).

and,

I tried to create the Mona Lisa once. It didn't really turn out well. (Child Nine, pre-project interview).

One had failed. One tried to copy the Mona Lisa. The others all said “not really”. I extracted children's statements about being more positive or negative about:

i) making art;

Yeh, because I used to like, not like art at all. I used to think it's complicated and I can't do it. Just give up. It wasn't for me. Now I think art is something really good 'cause sometimes, when I'm bored at home, I just get a piece of paper and start drawing random things. I try to put things together in a different way and I think carefully about colour. (Child Seven, mid-project interview).

ii) improving their own in intention, plan or design;

Mine is more neater. It's better. I tend to put more, more colour in it than I used to. Before I didn't really bother with art, and then now I do because I like art and I know what colours go well together and how to use happy or sad colours. (Child One, final project interview).

ii) developing use of materials and colour;

Yeh. Em, because like when we were making our sculptures I learnt like how to probably get the shape and flatten and stuff and then for paintings I get like, I know how to mix the colours and add on the page and stuff now. (Child Four, final project interview).

Yeh. Em, at the start I didn't em... I thought art was just like, em you know when you paint it, like, you just paint it with any colours and that but em... now I remember that you have to use warm colours or cold colours if you're angry. Like happy or sad or something like that, you can use colours to show that. Yes. Yes, usually I just push it down and rush it but now I just take my time and you know, use the tip of the brush to make the paint look how I want. (Child Six, mid-project interview).

iv) developing other skills;

Em, there was a big one that had bricks and that. It kind of looked like it was really outside but it was inside. I tried to make mine 3D-ish kind of like that. Yeh, em, when I was drawing a picture of like a house I used just em ... any

colours. But em, but I never knew to use warm colours when you want to make it look happy. I didn't think about where to put things but I do. (Child Six, mid-project interview).

Yeh. Yes it has. Em. Sometimes like, I used to rush drawings and it didn't used to come out well and I used to like not know what to do with it. 'Cause I used to like hold my pencil at the end so when I rub it out it won't be that good like and everything. So like I've got better at it 'cause I think about how do they do it and I try to do the same. (Child Seven, final-project interview).

I then analysed these statements against Hickman's Levels, mapping them accordingly from Levels One to Four. This mapping was according to my own judgement and, because I constantly doubted my own judgement, I overhauled the tabling of statements many times. This part of the data handling process turned out to be one of the most demanding in time and effort.

Hickman's own research (2010: 24-27) focussed on early adolescents' understandings of the nature of art by examining their artwork and attitudes to art:

... I argued that the concept of 'art' can be understood at different levels, and that the principal tasks of art educators are to build upon students' personal conceptions of art and to facilitate a development towards a broader and more abstract 'public' concept of art (Hickman, 2010: 28).

Hickman (2010) strongly promotes an open-minded attitude towards art as a concept and if one accepts this stance then it could be argued that access to artworks of all genres from the earliest age might support children's formation of such an attitude. Lowenfeld and Brittain (1987: 54) refer to art as a 'fundamental catalyst in the thinking process and development of cognitive ability in children' asserting that children's drawings can indicate intellectual development according to the level of detail included in the drawing (Lowenfeld and Brittain, 1987: 60). Hickman (2010: 31) suggests that 'everyone has the desire to create for aesthetic pleasure' and that 'everyone is capable of producing objects of aesthetic significance'. To do so infers that a capacity for aesthetic engagement and understanding is inherently present in us all. My own study, with six sequential visits to museums to select, view and discuss artworks presented opportunities for participants to exercise their capacity for aesthetic engagement. As noted earlier in 8.3, the practical art sessions that the participants engaged in, following the viewings of artworks in Kelvingrove Museum and in GoMA, provided opportunities

for participants to explore what they saw in the artworks viewed and to express their own practical artistic responses. It was the participants' understanding of any notable influence on their artworks, resulting from viewing artworks that I wished to explore.

In denoting environment as influential on developing artistic understanding and skill, Hickman echoed the work of Lowenfeld and Brittain (1987: 4). They site this relationship between artist and environment as integral to the creative experience, stressing that, whatever the technique being explored, the artist engages sense-generated knowledge with the 'psychological self' to express his or her 'aesthetic needs'. According to Lowenfeld and Brittain (1987: 6) it is the interaction between the symbols, the self, and the environment that provides the material for abstract intellectual growth. I reiterate that the primary purpose in participants creating their own artwork after each visit was to enable a post-viewing release of artistic expression. The artwork produced during these sessions would provide participants with experience and artwork on which to reflect if their artistic practice had been affected by the viewings. I sought examples of knowledge in participants' responses that aligned with Hickman's Levels because Hickman's levels were founded on criteria associated with cognitive capacity. This would seem appropriate when my intention was to identify knowledge associated with a complex understanding of art production related to viewing. Using the children's responses to questions from the three research interviews, I identified data where participants referred to occasions when they were conscious of having incorporated the influence of an artist's work into their own work. Analysis of this data is found in 8.3.1.

I believe the opportunities presented to participants for interaction with artworks and the museum environment stimulated artistic intellectual growth. I will expand on the participants' perceived understanding of the role of the museum itself on their artistic growth later in this chapter. I also believe offering opportunities for practical exploration of artistic technique with a range of media, as was standard practice following each visit, contributed to their artistic intellectual growth. The purpose of the practical sessions was to capture any sense of development in artistic skills perceived by the participants themselves. In other words, I sought to discover if they could identify any change in their artistic production as a result of increasing familiarity with the process of looking and responding to art in a museum setting. While the art viewing experiences took place between the various gallery spaces in Kelvingrove Art Gallery and Museum and the Gallery of Modern Art, the

follow up opportunities for practical exploration of media and technique occurred in the education suites of the museums. As an art educator, my preference would have been to conduct these practical sessions in the gallery spaces but museum regulations in both Kelvingrove Art Gallery and Museum and GoMA would have meant limiting media to paper and pencils. I felt this was too restrictive and wouldn't provide sufficient scope for experimentation in response to the museum viewing experiences. If participants were to incorporate any influence derived from viewing art in their work then I could not expect them to do so without access to choice of media and tools for art production. The education suites in both Kelvingrove Art Gallery and Museum and GoMA do present a contrast to the typical classroom environment. They are bright, open spaces with busy interiors that feature objects from the museum collections. Importantly, they are situated within each building so the practical sessions swiftly followed the viewing experiences, meaning the children came to them with fresh, intense memories of the artworks viewed. I chose not to explicitly address the architecture of Kelvingrove Art Gallery and Museum and GoMA during the six visits because the key objective was for interaction and engagement with the artworks on display. Xanthoudaki argues it is the 'original setting' of the museum that 'evokes aesthetic experience'.

As identified above, the purpose of learning is perceived to go beyond knowledge acquisition and to act 'as catalysts for change in habits of minds' (Pringle and DeWitt, 2014: 15). Not only are the definitions of learning held by members of staff quite consistent with this conceptualisation, but they also contrast with the more 'transmissive' view of learning processes, which tends to value the acquisition of subject specific knowledge. This suggests, while subject knowledge could have a role to play in the learning process, the ultimate goal of learning programmes is not to transmit a set of facts about art or art history to participants but to facilitate a new way of thinking about and experiencing art. Such views do not always align comfortably within more formal pedagogy and practise identified above, the purpose of learning is p. More traditional curricula and methodology privilege knowledge acquisition over the development of creative learning skills. On the other hand, a view of learning that aspires toward transformative change rather than knowledge transfer would appear to be consistent with the goals of avant-garde art. (Pringle and DeWitt, 2014).

Additionally, as was discussed earlier, museum and gallery architecture can prove imposing and sometimes overwhelming for the infrequent or non-visitor, the

categories to which I knew these children belonged. Instead, I wanted the children to experience the exhibition spaces on a personal level.

Despite the practical art activities not taking place in the gallery spaces, I do believe the architecture of both museums acted as an 'active component of learning', as noted earlier in Chapter One by Tooby (2016) subliminally informing their responses, intellectual, emotional and practical. Thus the environment of the museum was considered a positive locus for learning. Because of its novelty, size and wealth of stimulating material, the museum offers more scope than a classroom could - even when the teaching and learning methods and modes are the same. Teachers' attitudes count, too, and in a contemporary context where, in initial teacher education, teachers learn to be facilitators, and in the Scottish education system which aims to be inclusive creative, transformative and goes well beyond the transmission of facts, learners learn in communities. Therefore generally in terms of good practice in teaching and learning in art in Scotland, and specifically in this research project, the learning aims and intentions in the museum learning space elicit very similar development to that which would occur in the classroom. With its impressive scale, scope and novelty, the museum or gallery can offer a unique site and fine advantages for learning. However, it also has the disadvantage of a (necessarily) strict limitation on the use of artists materials - thus inhibiting the children's making activities in situ.

The participants' responses to being questioned about the influence of viewing artworks in situ tended to focus on the influence of the techniques and media used in the artworks themselves rather than on the environments in which the artworks were exhibited. It is the participants' perception of viewing artworks in Kelvingrove Museum and in GoMA that I will now discuss in the following sections.

The research themes which shape Part Two are as follows:

- Art as a narrow concept: limited understanding and engagement
- Art as a broader concept: increased confidence and motivation

The data used to analyse participants' responses regarding the influence of viewing on producing are mainly drawn from the three interviews: pre-project interview (pre-project interview), mid-project interview (mid-project interview) and final interview (final project interview) where the participants were directly asked whether they believed looking at original art works *in situ* had influenced their own practice. In general, participants did not volunteer comment on how their viewing experiences had influenced their own art production during the six museum visits, though on occasion, some of the children did relate their own practice to that of the artist whose work they had viewed. Rather, they required prompting on this point. Their comments are analysed in relation to Hickman's levels of complexity.

8.3.1 Theme One: art as a narrow concept: limited understanding and engagement

At the pre-project interview, when asked if, historically, they had thought about an artist's work when engaged in practice, some of the participants (Children Two, Three, Four and Six) replied '*not really*'. While these pre-project responses suggest that these participants had previously failed to use artists' ideas, techniques and choices to influence their own artwork, it is impossible to ascertain whether this is entirely accurate. It is perfectly possible the participants had been more influenced than they might have believed but at a sub-conscious as opposed to a conscious level (Sameshima, 2007). On the other hand, it is possible that prior to the project they may never actually have seen any original artwork at all. On the other hand, it is possible that prior to the project they may never actually have seen any original artwork at all. Lack of opportunity or experience in identifying with artworks in museums when engaged in making art limits the possibility of understanding the elements, techniques and skills involved. It therefore suggests a theoretical understanding of Level One on Hickman's framework wherein:

It is likely that an individual categorized at Level One has little awareness of the relationship between art created in school with art in the real world; a school student could have a concept of art which is relevant to the context of art in the classroom, but this may not be transferable to art in galleries (Hickman, 2010: 28).

When previously asked if he enjoyed looking at artwork in general and why, Child Four confirmed that he did for the following reason:

Because like, see if I am drawing sometimes it can give me like, kind of ideas so like see if you are drawing you can, you wouldn't copy it you'd just

say I remember that picture and I can use some ideas from it. (Child Four, pre-project interview).

Though resolute he did not wish to copy, Child Four did cite the influence of a viewed artwork on his own drawing but later, when asked directly if he could recall a specific artwork that might have influenced his own artwork, he failed to do so: *Not really* (Child Four, pre-project interview). The fact Child Four talked about using ideas rather than copying is significant at the pre-project stage because it implies a desire to create something unique to him and not a replica of the viewed artwork. He was; however, content to *use some ideas* from art. The acknowledgment that artworks can lend ideas to the participants was echoed by others:

There was this one where we saw em... fairies. Except they weren't good fairies they were bad ones and they were stealing all the babies and stuff like that. So, when I next painted, I kind of painted babies and fairies as well. (Child One, pre-project interview).

I look at their artwork and see their dresses, and I think they're nice and I try to copy them and that sort of thing. (Child Eight, pre-project interview).

In common with Child Four, these participants also talked of borrowing ideas from other artists' work, but their responses focussed on the subject and lacked reference to variety of genre or media. Hickman's identified levels of complex understanding would denote these responses as commensurate with Level One where the concept of art is 'used in a restricted and particular way' (Hickman, 2010: 28). Questioned about the association of enjoyment with looking at artwork, Child Seven confirmed he did enjoy art but stated he had '*failed*' at it. Lowenfeld and Brittain insist this sense of self-failure as expressed by Child Seven can be attributed to some form of interference that causes 'inhibition and withdrawal into the self' (Lowenfeld and Brittain, 1987: 7). The type of interference suggested by Lowenfeld and Brittain is an evaluative response from another towards a child's artwork that focuses on the product rather than the creative process and on the other's '*tastes or standards of beauty*' (Lowenfeld and Brittain, 1987: 7). For example, a teacher who has certain tastes and artistic standards may find it difficult to understand these standards are irrelevant for the self-expression of young people and may better be subordinated to the needs of the children.

When prompted to explain further, it became clear Child Seven was actually referring to the production of his own artwork.

I've tried it once but I failed...when I was a bit younger, I had sort of like, I had this book and it had quite a few sort of like, it had loads of pictures like, that you had to colour in or to paint in. I wasn't good at it so I gave up...I tried painting and it went a mess 'cos sort of like they were just sort of small wee boxes. So, it was just a mess and I stopped. (Child Seven, pre-project interview).

Further, when questioned if art should look a certain way, Child Seven replied he did:

Yes, but...I tried painting and it went a mess 'cos sort of like they were just sort of small wee boxes. So, it was just a mess and I stopped. (Child Seven, pre-project interview).

Just as Child Seven interpreted art/production in a restricted, singular way, so too did Child Nine:

I tried to create the Mona Lisa once. It didn't really turn out well. It was very dull. (Child Nine, pre-project interview).

These responses highlight the danger of perceiving art as a restricted concept. For the participants, art seems to equal an 'I can' or 'I can't' attitude and, as is illustrated in their responses, there is the potential for demotivation and disengagement with practice of the subject. As Crane (1992) states:

since high culture is considered to be superior to popular culture, appreciation of it has been used as a symbolic boundary to exclude those who prefer other forms of culture (Crane, 1992: 58).

An antidote to this perception of art as singular might be Walsh-Piper's suggestion young people should have the opportunity to engage in enquiry and discussion to refine their observation skills and to develop personal responses to artworks. For this to happen, Walsh-Piper (1994: 112) suggests an 'orientation' to encourage a relaxed, focussed and attentive viewer. Walsh-Piper (1994: 112) suggests 'orientation' to encourage a relaxed, focussed and attentive viewer. By that, she seems to be suggesting what in Britain would interchangeably be described as an 'introduction', 'familiarisation' or 'facilitation'.

Savva and Trimis (2005) suggest that children who have a restricted understanding of art might extend their thinking skills while experiencing artworks in museums by having access to a blended opportunity for exploring media *in situ* to produce personal works. Referencing the findings of a research study he conducted into children's engagement with contemporary art in museums, Savva and Trimis promote a collaborative interpretation and practical art experience:

The provisions of material (artistic medium) during art appreciation practices become significant because they enable children to extend their artistic work and enhance their thinking about art. In order to assist children in identifying and understanding works of art, attention should be focussed upon supporting the development of how artworks relate to their own experiences, as well as incorporate appropriate activities in making art in order to enhance knowledge about how and under what circumstances artworks are created (Savva and Trimis 2005: 13).

Savva and Trimis' quote relates directly to this study because the children in this study were practising their art appreciation skills during their visits to Kelvingrove and GoMA and then following up with a practical session. As I note earlier in 8.3 above, I would have preferred for the participants to explore art materials for art production in the same spaces as they viewed the artworks but this was not possible in either Kelvingrove Museum or GoMA. However, five of the six practical art sessions took place within 30 minutes of viewing the museum artworks. The one practical art session that took place in school, did so on the same day as the visit to Kelvingrove so again, a sense of immediacy was fulfilled. The purpose of facilitating practical art sessions in quick succession to the participants' viewings was an attempt to harness the intensity of the viewing experience for optimum effect on their artistic thought processes and practical artistic expression. In these practical sessions, I briefly introduced the participants to a variety of media that reflected the types of art genres explored in the museums. I did not request that the participants demonstrate the influence of their viewed artworks in their personal artwork but rather, created an opportunity for post-observation practice that might encourage recall as a means of influencing practice. Savva advocates for:

children to freely explore materials in depth, approach a range or original art forms, and experiment and construct their own knowledge about art (Savva, 2005: 3).

if the art museum visit is to support the development of artistic knowledge and skills. Savva's advocacy for free exploration of artistic media in the art museum to support artistic growth absolutely characterises the role of the art sessions featured in this study. The participants were free to respond in any way they wished to the artwork they had viewed that day. I did not control the practical sessions by insisting that participants follow a particular technique or use specific media. I cannot dismiss the possibility that the artwork produced by the participants during these sessions wasn't influenced by the range of media offered to them that day or by my comments about the media. However, I did contain these introductory sessions to a short period of approximately five minutes to allow the participants to practice their own ideas while the memory of the museum artworks were still fresh in their minds. In so doing I hoped the museum viewing experience would be the dominant factor in influencing their thinking and artistic expression rather than me. Observing the participants as they worked, I could see they were enthusiastic during these sessions and comfortable selecting art materials and manipulating them for their intended purpose. Had I controlled these sessions by stipulating which technique should be used for each session and what media should be selected then the artwork produced and the participants' reflections on their artwork may have been overly-influenced by my input rather than the influence of the artworks. I note the possible influence of the media introductory sessions on the participants' perception of their own artistic growth resulting from engagement with museum artworks in Chapter Nine when I discuss limitations.

At the pre-project stage all of the participants noted a positive attitude towards viewing art *in situ* but their association of viewing with doing was either negligible or limited and, in some instances, as with Child Seven and Child Nine above, revealed negative self-perceptions. The relaxed, focussed and attentive participants emerged in the middle and advanced stages of the research project, suggesting, as engagement and familiarity with the process of viewing and responding to art *in situ* increased, the participants became less stressed about identifying the 'right answer' in response to interpreting or commenting on viewed artworks. I will now present and analyse transcript extracts to focus on data that reveals a broader knowledge and understanding of art that emerged as the project progressed.

8.3.2 Theme Two: art as a broader concept: increased confidence and motivation

As noted in Chapter Seven, each of the first three museum visits and the fifth visit focussed on a specific aspect of portraiture with the other visits allowing participants to select their own artworks for exploration and response purposes. In the practical art activities that followed viewings, I shared a variety of techniques and media with the participants to reflect the types of genres explored in the museums. I did not request the participants demonstrate the influence of their viewed artworks in their personal artwork but rather, created an opportunity for post-observation practice that might encourage recall as a means of influencing practice. Savva and Trimis advocate for:

children to freely explore materials in depth, approach a range of original art forms, and experiment and construct their own knowledge about art ' (Savva and Trimis 2005: 3).

if the art museum visit is to support the development of artistic knowledge and skills.

As was explained in the previous chapter these follow-up sessions were introduced to complete the cycle of teaching and learning in art and to enable a period of self-reflection for participants at a later date when they would be asked if their own artistic practices had changed due to the project. Although the material exploration may have influenced development / increased confidence and motivation, that was not a primary aim of the activity or of the study and analysis of the practical artwork produced by the participants would constitute another entire study. In any case, as the visits increased, the participants communicated a more positive attitude towards their own art practice in response to the visits and viewing. These evolved attitudes appear to be underpinned by a broader understanding of what might qualify as 'art'. Cox (2005) advocates resisting the need for drawing to replicate realism, suggesting such an attitude towards art is 'culturally specific':

Rather than focussing on the ways in which the drawing as artefact fails to meet the culturally determined goals of perceptual accuracy, thus promulgating a view of children's drawing as deficient, this different view opens up the question of what *purposes* their drawing actually serves (Cox, 2005: 118).

Cox advises instead of instilling a need for realism in children's artwork, from an early age, we should encourage the focus to be on the experience of engaging in the process of art. Cox's discouragement of attitudes that promote art as realism in

young people resonates with an observation of the pre-project stage data that evidenced a narrow understanding of art and predetermined judgement of art as something one could or could not do. Later data, however, suggests frequent engagement with artworks *in situ*, combined with increased opportunities for theme-related practice, would seem to instil a more open-minded attitude towards art as an accessible practice for the project participants. At that later date, motivation to engage in art practice stemmed from a newly realised liking for art...

Before I didn't really bother with art, and then now I do because I like art...
(Child One, final project interview);

Yes, 'cos when I used to not go to the Kelvingrove Art Galleries at all I hated art. I hated it so much because I couldn't do it, but now I'm actually into it. I like drawing now. Before I went to the Kelvingrove Art Galleries I just forgot about art. Now I have my own sketchbook and I think about art all the time. (Child Five, mid-project interview).

...to a new-found understanding that the commitment and perseverance, that mark 'having a go' render practice accessible:

Yes, because I don't... before I wasn't the most interested in art. Like, I liked it but it wasn't, I didn't ever do it a lot. But now at home I draw a lot and draw anything. I have a go. (Child One, final project interview);

Yeah, I think it's em... before I wasn't really em... you know, good at it but now I feel like I can, you know, if I keep on trying, I can keep on getting it. In Kelvingrove, you can see that artists do everything so it makes me feel that it's ok to have a go. (Child Three, final project interview);

Yes, because maybe when I like draw at home, I maybe like... I don't get it right. But see, when I've been at the art gallery, I've got better at drawing but I also know that my own drawings can look how I want them. All drawings don't need to be the same so I know I can draw whatever I want. (Child Four, mid-project interview);

Yeah, because I used to like, not like art at all. I used to think it's complicated and I can't do it. Just give up. It wasn't for me. (Child Seven, mid-project interview).

From analysing the mid- to final project responses above there would seem to be a majority shift in perception from art as a restricted entity, as noted in the pre-project stage, to a multi-faceted concept open to interpretation. Freedman and Stuhr (2004) support the opportunity for critique with a broad variety of art forms and styles stating that:

...a focus on realism, without conceptual foundation, addresses only one form of artistic production and ignores the importance of abstract and symbolic representations of ideas that are vital to human experience (Freedman and Stuhr, 2004: 824).

Freedman and Stuhr (2004) insist that access to various forms of artistic style is necessary if open, autonomous enquiry is to be encouraged in order to nurture the creative problem solving so entwined with artistic production. What is intended here by 'open, autonomous enquiry' relates to Housen's concern (Chapter Three, Section 3.2) for freedom of choice and expression and equates to the empowering approach encouraged throughout all stages of this study. Specifically, within the genre of portraiture for eight of the ten visits, these children chose their own artworks for engagement in situ. For the other two visits, they had complete freedom of choice, including genre. They were able to decide freely on which aspects of the art were worthy of comment. They had independence and autonomy in making and recording their videoed responses. The participants' realisation art might be accessible to them would seem to engender and inform a more positive attitude towards the personal practice of art. Child Six even commented he was motivated to produce artwork that might be judged even better than that of the artist whose works had stimulated his own practice:

...the thing that happens is that it makes me try and draw or make something better than what the artist did. (Child Six, final project interview).

The increased motivation to engage in art practice identifiable in the participant responses at the mid- and final interview stages infer a new-found confidence in their self-perceived art knowledge and skills. The data analysed reflects a strong harmonisation with Level Two of Hickman's framework which indicates a broader understanding of the nature of art whereby viewers are less likely to be negatively disposed to art forms which do not conform to a particular view (Hickman, 2010: 24-27).

Theoretical understanding reflective of Level Three is evidenced by an extended concept base. Analysis of the available data suggests some of the participants presented views that align with this more advanced stage of theoretical understanding. Participant responses that referred to the arrangement of elements

were assigned to this category. Comments pertaining to the arrangement of colours, shapes and subjects were identified as characteristic of Level Three understanding:

Uh-huh, like I try and see how they've painted it - if they've done it across here, up and down or circles and stuff. What colours they've used and where (Child Two, mid-project interview);

Em because like when we were making our sculptures, I learnt like how to probably get the shape and flatten and stuff and then for paintings I get like...I know how to like mix the colours and add onto the page and stuff now. (Child Four, final project interview);

I like this painting because it's unusual and it's got a lot of stuff in it. Like it's made out of rusted steel em, so it's an assemblage cos it's made out of all different kinda parts of steel like if you see it's just meant to be different parts of steel. Em, it's meant to be a table piece I'm sure. Em... and it's really smooth in some places, but when you come up, really when you are about here, (points to section of sculpture) you get really rough parts. I really like it because it's unusual and it's smooth and it's rough. It makes me wonder about why the artist made it that way and where he got the parts. I'd like to try something like this (Child Five, Week Five);

I didn't think about where to put things but I do know now (Child Six, final project interview);

...when it's dark paintings there's always something standing out in the middle which kind of like persuades me to do some stuff like that because it always looks really nice. And if you tried to make them like shine a bit it looks even better and like... 'cos it's all dark around them... and there's just like the main part of the picture in the middle of it which I like. The painting with the knight in the middle, like it's a war. That one really interested me and got my attention. It's like...I love the colours. There's a dark red kinda 'cape at the side which like that got a lot of my attention when it's fading into the dark and like there's him in the middle and his armour is shining and everything. Like you could see his face. You, you like get a lot of thoughts in your mind. How does he do that? Like, how does he carve things and everything? (Child Seven, final project interview);

Well, now I try unusual ideas out. I think about how artwork can look. It can be jumbled up or calm and I think how can I do that. Where will I make things go? (Child Eight, mid-project interview).

The qualitative aspect of art is now evident in the children's comments. Their thinking has progressed from 'category of genre and/or media' to 'composition',

not only in terms of the artist's decisions but, crucially, to how this might influence their personal decisions. Advanced theoretical understanding of the artwork of another now has the capacity to influence the personal. The detailed interpretation above, communicated by Child Seven, provides a visual narrative that guides the listener around the painting. His ability to reference his desire to emulate the artist's arrangement of colours, shapes and subjects suggests he has altered his perception of art which was expressed in his pre-project interview as something he once tried and 'failed at'. Crucially, he seems to have developed a more advanced understanding of how to relate what he viewed to the application of skills and he seems to believe he might be 'persuaded' to do it.

Thus far, I have sought to explore the data in relation to two distinct frameworks: Parsons' Stages of Aesthetic Development framework and Hickman's Levels of Complex Understanding framework. In the third part of this chapter I examine the analyses of these data sets against each other in order to seek comparisons and

8.4 Part Three: comparing emotional and aesthetic awareness with stage of complexity of understanding of art

In Part One I analysed the research data to identify themes associated with emotions and aesthetic awareness in the responses of a group of young people to looking at art in museums. Parsons' framework of aesthetic development was used to support this process. I then analysed the research data to find themes indicative of the same participants' perception of the influence that looking might have had on their practical knowledge of art as manifested in their own artwork. For this purpose, Hickman's theoretical levels of complexity were used to find possible associations between participants' responses and particular levels. In Part Three I now address Question Three: *How might frequent first-hand engagement with original works of visual art observed in a museum setting affect young people's engagement with art?* Note that the use of 'frequent' in this question refers to monthly museum visits over a period of six months. In Part Three, because I am looking for signs of increasingly complex knowledge about art and aesthetic development, I adopt a chronological approach to data analysis. This is to facilitate the identification of any changes in participants' responses from the first point of data recording; the pre-project stage to the last point; the final project interview. Parsons' framework of aesthetic development and Hickman's theoretical levels of

complexity are used together to categorise the participants' responses week-by-week. Using this comparative approach enabled me to make connections between stage of aesthetic development and level of artistic complexity. The themes that emerged from the data in relation to Question Three will guide this part of the data analysis:

1. Art as simplistic concept

While I had hoped their concepts of art would develop over the course of the project, I did not expect the eleven-year-old participants' understanding to become highly sophisticated.

2. Art as a broader concept with increased aesthetic awareness

The links and tensions between aesthetic awareness and artistic knowledge as a broader concept connected.

In my view the themes above selected from the data enabled me to extrapolate findings that evidenced associated learning in relation to the study's intended aim. I reiterate: 'to revisit the essence of my childhood museum memories to consider the reactions of ten and eleven year old children to a range of museum-situated artworks in order to explore the effects of aesthetic and artistic engagement on emotional and cognitive development'.

3. Heightened autonomy of judgement and deeper understanding of complexity

The project was intended to empower. Therefore enabling autonomy was an important consideration for me as researcher. The children's increasingly individualised, and personal responses evidenced increasing understanding of complexity as the number of visits increased.

8.4.1 Theme One: art as a simplistic concept

In the preliminary stage of this research project, responses from pre-project interviews as illustrated in Table 1 below reflect: limited aesthetic awareness when interpreting art, art as a one-dimensional entity: *I tried it once but I failed* and the perception that art is relatively inaccessible. These pre-project interview responses tended to be non-discriminatory: *I kinda' like all the paintings* and reflected emotional understanding of a binary nature, that is happy/sad. Similarly,

the responses relating to the influence of looking at and interpreting art production, suggested little comprehension of subject and technique with a focus on repetition or *copying* what has been viewed.

I was surprised by the children's responses at the pre-project stage. The children conveyed a positive attitude towards art and I partly expected that because the children knew I was an art educator and would likely have wanted to respond in such a way to be positive about a subject they knew I taught. However, the language used by the children to explain their prior engagement with art in Kelvingrove Museum lacked descriptive detail in relation to their recall of artwork. The more I talked to the children I learned they only recalled visiting the museum once to view art as part of a school visit. On learning this I realised that their limited responses would reflect the lack of exposure to artworks in Kelvingrove Museum.

See Table (a) below for comparison:

Table (a) Emotions and Cognition

Stages of Aesthetic Development (Parsons)	Levels of Complexity (Hickman)
Stage 1: Favouritism	Level 1: Art as a Restricted Concept
I enjoy it, yeah. Because art just makes me feel happy (Child One, pre-project interview)	...they weren't good fairies, they were bad ones and they were stealing all the babies and stuff...when I next painted, I kind of painted babies and fairies as well... (Child One, pre-project interview)
I kinda liked all of the paintings...It makes me happy (Child Three, pre-project interview)	No, I don't really. (use ideas from other artists' work) (Child Three, pre-project interview)
I like the ones that stuff happened. (Child Seven, pre-project interview)	I've tried it once but I failed... (Child Seven, pre-project interview)
Yes, it's nice. It's fun. (Child Eight, pre-project interview)	Nothing particular really... I think they're nice and that sort of thing...I think I'll try that. (Child Eight, pre-project interview)
...mostly like the paintings and which ones are nice...	I tried to create the Mona Lisa once. It didn't really turn out well.

(Child Nine, pre-project interview)	(Child Nine, pre-project interview)
-------------------------------------	-------------------------------------

While Child Seven did make a link between looking and doing in the early stages, his response suggests that he initially struggled to distinguish art production from art interpretation. At this stage of the project, Child Seven believed art to be something you either could or could not do. Child Nine expresses a liking for art that is *nice* and informs the interviewer that she *tried to create the Mona Lisa once*. Like Child Seven, Child Nine seems to view art as a one-dimensional concept that can or can't be done. As an art educator I was dismayed by Child Seven's sense of failure at attempting to reproduce one of the most famous artworks in the world and at Child Nine's association of failure with art. Their responses demonstrated a very negative attitude towards art, which appeared to be based only on their own artistic ability. Pavlou and Kambouri (2007) argue that attitudes are a key factor in learning about and through art and they stress that teachers have a critical role to play in developing positive attitudes towards art by striving to understand what pupils 'think' about art in order to plan lessons which expand their thinking. These authors believe that when teachers promote positive attitudes towards art in learners, then they are better enabled to engage with art in later life as adults, thus highlighting the critical role of the teacher/facilitator in influencing pupil beliefs.

Overall, perceptions of art at this pre-project stage, whether focussed on interpretation or production, were indicative of Parsons' first Stage of Development and Hickman's Early Level of Complexity.

8.4.2 Theme Two: art as a broader concept : increased confidence and motivation

As the study progressed, it was clear to me that views were becoming more detailed in nature, describing the artist's use of particular techniques and additionally demonstrating a stronger emotional connection to the art. Participants were also expressing a stronger sense of self-belief in relation to producing works of art themselves.

In Week One, there is some evidence of participants associating emotions with the subjects they viewed in the artworks but by Weeks Two and Three, the participants

were providing more detailed and descriptive responses that suggested increased aesthetic engagement which in turn indicated increasing pursuit of realism and representation of subjects, styles and compositions. Additionally, a distinct sense of curiosity and openness emerged, indicating less reliance on binary judgements and more confidence in their own ability to contribute their thoughts and opinions. In Table (b) below, responses from Child One suggests she associates the emotion of sadness with her subject *getting hurt* and by the mid-project interview, Child One recounts observations of artist technique and how her observations have influenced her own practice. Both responses suggest an advancement in her aesthetic awareness and her understanding of the complexity of art as compared with her intuitive, simplistic responses in Week One, Table (a) above.

Table (b) : Awareness of Subjects' Emotions + Aesthetic Realism and Cognition

Stages of Aesthetic Development (Parsons) <i>Interpreting the subject's emotions/feelings, association with other experiences</i>	Stages of Aesthetic Development (Parsons) <i>Pursuit of realism, Importance of representation. Recognisable things are realistically depicted</i>	Levels of Complexity (Hickman) <i>Broader concept of art, more extensive range of media but possible single viewpoint</i>
She looks like she's sad and that. Like she's getting hurt or something like that (Child One, Week One)	...there's a stick, a stick box. I think he hasn't arranged them in any kind of way because nobody...nobody cares about how messy the floor is any more...someone is going or leaving for something so they don't, they don't have time to do it. (Child One, Week Three)	When I went to the art galleries...I saw some people had used the paint hard and softly. So, sometimes, before I paint, I have to I choose if I want to do it hard or softly as well (Child One, mid-project interview)
	Their husbands are going off and they will never see them again (Child Two, Week Two)	I try and see how they've painted it - if they've done it across here, up and down or circles and stuff. What colours they've used and where. (Child Two, mid-project interview)

<p>There's the man who looks like he's kinda happy because he's like that painted on a horse...</p> <p>(Child Four, Week Three)</p>		<p>...when we went a lot, I got a better experience 'cos I learned about new arts, about colours, how to paint sculptures and that.</p> <p>(Child Four, mid-project interview)</p>
<p>...she seems happy and there are so many colours in it...</p> <p>(Child Five, Week Two)</p>	<p>...and the bangle she is wearing - real bangles... (Child Five, Week Two)</p>	<p>I hated it (art) so much because I couldn't do it but now I'm actually into it. (Child Five, mid-project interview)</p>
	<p>...and it's kind of realistic because at the bottom bit her feet look like they're moving; you can tell she's letting herself go...</p> <p>(Child Seven, Week One)</p> <p>I like this painting because it describes how these people lived. They look like slaves. I wonder why they were slaves</p> <p>(Child Seven, Week Two)</p> <p>I like the way the artist has painted everything because you have to look really hard to make things out.</p> <p>I like working out what the bits are.</p> <p>(Child Seven, Week Three)</p>	<p>I wonder how they do this with the colours and all that. Like...there's some colours that it's hard to see but they're kinda, there's something there...black...I like seeing the bits that are hard to make out at first.</p> <p>(Child Seven, mid-project interview)</p>
<p>...but her face is quite scared...like she's afraid</p> <p>(Child Eight, Week Two)</p>		<p>...now I try unusual ideas out. I think about how artwork can look. It can be jumbled up or calm and I think how I can do that.</p>

		(Child Eight, mid-project interview)
--	--	--------------------------------------

In Week Two, while viewing a painting in Kelvingrove Art Gallery and Museum, Child Eight uses the visual clues available to her to apply the emotion of fear to the subject. By the mid-project interview, she states that artwork *can be jumbled up or calm* and she talks about *trying unusual ideas*. As compared with her responses at the pre-project stage, these responses suggest a deeper engagement, emotionally, with the subject and an increased understanding of the complexity of art. Child Two demonstrates an awareness of the possibility of the artist's intention: *umm, I think the artist was trying to create a happy mood*. Mirroring this developed interpretation of subject and intended mood is a deepened understanding of art as a broader, more complex concept. A new-found motivation to participate in art and a more pronounced engagement with the thought process involved in producing art is also evident. The comments are now peppered with talk of *then* and *now* with *then* referring to pre-project: *now I try unusual ideas out*. The children themselves communicate self-awareness, a sense that they had developed in their motivation to engage more fully in the production of art. Such use of language as *When we went a lot, I got a lot better* (Child Four) and *now I'm actually into it* (Child Five), indicate increased self-belief and interest in art for Child Four and Child Five respectively.

In my view, continued observation of artworks combined with opportunities to discuss and reflect on art, had contributed to new learning in the following areas:

1. increased knowledge and understanding of art techniques used in particular works of art and how these were used by the artist to produce a particular effect,
2. increased ability to connect emotionally to artworks and express individual ideas about how the art made them feel,
3. increased ability to use observed techniques when participants were creating their own artworks

Moreover, in reference to Parsons' framework of aesthetic development and Hickman's theoretical levels of complexity, the participants demonstrate clear progression from Parsons' stage 1 to stage 2, and Hickman level 2 from level 1 as the number of visits and subsequent discussions increased.

Such findings are consistent with the findings of Danko-McGhee (2006), in relation to a project carried out in the Family Centre of the Toledo Museum of Art. In this project, a group of younger children (age 2-8) were exposed to weekly activities around the work of Thomas Cole which allowed interaction with materials and artefacts. The authors concluded that the children developed skills in visual perception and were able to connect with the materials used and their purposes. The authors believed that regular interaction with art had deepened their ability to think about and to engage with art. They concur with the views of Savva and Trimis (2005) that:

Learning to look at art is a skill that requires time and effort. Thus it is suggested that repeated visits to art museums and other places of cultural interest should be an important component of art learning (Savva and Trimis, (2005: 13).

8.4.3 Theme Three: heightened autonomy of judgement and deeper understanding of complexity

In the advanced stages of the project, the participants would appear to have grown further in confidence. Their responses imply a heightened sense of 'the other' and a shared, yet distinct cognisance of the work being viewed. When Child Five stated:

...it's unusual and it's smooth...and it's rough. It makes me wonder about why the artist made it that way and where he got the parts (Child Five, Week Five)

he conveyed an awareness of a common understanding of texture yet he retained his own curious position with regard to the artist's artistic choices. In Week Five, the other children communicated similar confident musings on artist technique while positioning themselves firmly at the centre of the interpretation experience. Child Seven's comment in Week Five: *That's what I think of this sculpture. It looks unfinished* is indicative of a more assured viewer who is confident in expressing his own artistic judgement.

Table (c): Awareness of Subjects' Interior Experience + of Aesthetic Significance and Cognition

Stages of Aesthetic Development (Parsons) <i>A new awareness of the interiority of the experience of others, and a new ability to grasp their thoughts and feelings</i> (Parsons: Level 3)	Stages of Aesthetic Development (Parsons) <i>Significance in medium, form and style</i> (Parsons: Level 4)	Levels of Complexity (Hickman) Extended Concept Base Skilful arrangement of visual elements according to principles of organisation to achieve meaning (Hickman: Level 3)
	<p>...when we were making our sculptures, I learnt like how to probably get the shape and flatten and stuff and then for paintings, I know how to</p> <p>like mix the colours and add on to the page and stuff now.</p> <p>(Child Four, final project interview)</p>	That bit's happy and that bit's kind of sad even though it's the same thing. If you look there it kind of has dark colours and jaggy bits. But this side he's made it happy because of the bright red colours, green and primary colours and then round shapes. He's made it out of steel and polyester which kind of makes it like thick and hard. (Child Four, Week Four)
<p>It's just the expressions he put on the faces, put the expressions inside me and what I keep inside and let out when I need to</p> <p>(Child Five, final project interview)</p> <p>How it look at me. The sad child and the sad dad and it's just that being that way would sadden me, that would give me the expression they were feeling. (Child Five, final project interview)</p>	<p>...it's made out of rusted steel em... so it's an assemblage 'cos it's made out of all different kinda' parts of steel. Like, if you see it's really smooth in some places but when you come up, really when you are about here</p> <p>(points to section of sculpture), you get really rough parts. I really like it because it's unusual and it's smooth and it's rough. It makes me wonder about why the artist made it that way and where he got the parts.</p> <p>(Child Five, Week Five)</p>	
	<p>I think it's made out of marble because em...it looks quite silky and smooth and one of the other things I really like about these sculptures is because they are really quite unique and stuff. You don't see them a lot everywhere.</p> <p>(Child Six, Week Five)</p>	<p>I saw this em...kind of demon thing. It looks like they had pieces from em...like goats and humans and I think a bird or something like that. I think it has wings and horns as well ...it made me feel sort of weirded out because em... they bunched a lot of things together and I was trying to figure out which one was</p> <p>which and this was blood of an animal or something. I didn't think it was art but... em...it was.</p> <p>(Child Six, final project interview)</p>
	<p>Well, it does take an artist a long time to finish a sculpture.</p> <p>This is quite smooth so about a year maybe? But it's worth the wait 'cos when you think about it, it does look like the person that he painted but with extra care,</p>	<p>When it's dark paintings, there's always something standing out in the middle which kind of like persuades me to do something stuff like that because it always looks really nice. And if you tried to make them shine a bit too, it looks even</p>

	<p>with extra linings, the bags under the eyes, the nose lines cut for her. He cuts them and makes them perfect so nothing's out of place. (Child Seven, Week Five)</p> <p>It looks old, rusty and kind of damp. And if we look behind it, if you look at this bit, it kind of looks like a different colour from everything else. It looks a bit like its original colour. It might be like, it kind of looks like... yeah... like it got ruined and then got found... (Child Seven, Week Five)</p>	<p>better and like... 'cos it's all dark around them...and there's just like the main part of the picture in the middle which I like. (Child Seven, final project interview)</p>
<p>Well, I think mainly, why did they make it? Like, if they are angry and what makes them angry; what was going on at that moment? And, well, the art and what time it's based on and the artist and why were they doing it... (Child Eight, mid-project interview)</p>		

As the project reached its final stages, just as the participants seemed to increase in their willingness and capacity for contributing their own interpretative thoughts and opinions, so too did they seem more disposed to *...have a go* in terms of art production. Their final interview responses suggest that they grew to recognise art being not only open to interpretation but also accessible to all:

but now I feel I can, I like drawing now...I think about art all the time, ...all drawings don't have to be the same so I know I can draw whatever I want. (Child Seven, final project interview).

In terms of progression of learning, the results from the three tables indicate a clear pathway through the Parsons' stages, demonstrating a relationship between number of visits and aesthetic awareness. For example, if we consider the responses from Child One and Child Seven as the project progressed, clear development in aesthetic awareness is indicated as below:

Yes, it's nice. It's quite fun (stage one) (Child One, Week One)

...but her face is quite scared...like she's afraid (stage two) Child One, Museum Week Two)

I like the ones that stuff happened. (stage one) (Child Seven, pre-project interview).

...it does look like the person that he painted but with extra care, with extra linings, the bags under the eyes, the nose lines cut for her. He cuts them and makes them perfect so nothing's out of place. (stage four) (Child Seven, Museum Week Five).

In a similar way, comparing the responses in terms of Hickman, leads me to conclude that clear development of understanding has occurred, which I would associate with the opportunities afforded through the project. For example:

I've tried it once but I failed... (level one) (Child Seven, pre-project interview)

I wonder how they do this with the colours and all that. Like...there's some colours that it's hard to see but they're kinda, there's something there...black...I like seeing the bits that are hard to make out at first. (level two) (Child Seven, mid-project interview)

When it's dark paintings, there's always something standing out in the middle which kind of like persuades me to do something stuff like that because it always looks really nice. (level 3) (Child Seven, final interview).

By Weeks Five and Six, the content of the children's responses is far more focussed on materials, technique and composition and reflective of knowledge associated with Hickman's Level Four of complex understanding. For example, in Week Five, Child Seven questions Child Eight about a Brass/Bronze sculpture of a female head, called 'Head of a Girl' by Fergusson.

I really like this sculpture. It's sort of gold like and well it looks very old and dirty, a bit dull and it's a bit rough on the line, like the nose - if you turn the camera to the side of it this way you can see it looks like it's been crying a bit. It's quite dirty at the back here, it looks like a bit bashed like the heat has been getting to it. Then it's got like the hair and all the lining on it. And if you look over here at this painting, it looks as if they are both the same person...How long do you think the person that made this took him to actually finish it? (Child Seven).

Well it does take an artist quite a while to finish a sculpture. This is quite smooth so about a year maybe? But it's worth the wait 'cause when you think about it, it does look like the person that he painted but with extra care, with extra lining, the bags under the eyes, the nose lines cut for her. He cuts them and makes them perfect, so nothing's out of its place. (Child Eight).

As already noted, following each museum visit, the children themselves produced some art work. Part of the research focus was on whether any increased

understanding of aesthetics and other people's artworks was reflected in what the children thought about their own artwork. Consequently, I needed to be reassured the children would have adequate decent points of reference, regarding creating their own art, which would enable them to think about and discuss it. Reporting on research carried out with primary-aged children engaging with contemporary art at the Maribor Art Gallery in Slovenia, Strnad (2014) claimed Pedagogues at UGM have observed that children interpret artworks through art making, as well as by expressing their feelings towards it (Strnad 2014: 2).

Reminiscent of Dewey's principles of experiential learning, the possibility cannot be ruled out that what the children in my study learned about their own art production throughout the research project helped trigger their more mature responses to original artworks by others in Weeks Five and Six.

8.4.4 Summing up of key observations in relation to Question Three

How might frequent first-hand engagement with original works of visual art observed in a museum setting affect young people's engagement with art?

In relating the data associated with Parsons' aesthetic development stages to Hickman's identified levels of complexity, a cumulative aspect seems to occur as the frequency of visits increases throughout the six-month research period. The gathered responses once analysed suggest a strong relationship between children's levels of aesthetic awareness and their stages of complex understanding of art in relation both to looking at it and to producing it.

While an increase in age and a possible growth in emotional maturity might account for some change, the improvements in the level of detail in interpretative responses and confidence in participant self-perception related to art production, would seem significantly attributable to the frequency of visits and autonomy awarded to the participants in terms of approach to art interpretation.

The children's later responses were more detailed, extended and elaborated. Importantly, many suggest that increased familiarity with the process of responding to visual artworks derived from frequency of visits, resulted in a stage where

aesthetic awareness and understanding is inherently linked with knowledge of technique and perception of style.

By the end of the project, the children spoke more naturally, weaving in and out of language that described the artist's subject, colour and composition choices while postulating on the emotions that they associated with the subject, the artist and their own world. In these comments one sees something reflected of Sousa's (2000) claim that learning is influenced by one's sense of self and of the emotions. These later comments also demonstrate that an interconnectedness now exists for the participants between a whole artwork and its constituent parts. To make that connection involves the intellectual exercise of separating out component parts while simultaneously retaining the sense of the relationship between these constituents. This newly acquired ability enables the children to create and sustain an holistic view of the artwork. This cognitive shift aligned with the ability to identify and express their own and others' feelings and emotions more clearly is in accord with Bower's (2014) claim that when the emotions are involved, the intellect is more strongly engaged. At the beginning of the research project the children lacked such awareness and understanding. Additionally, by the final project interview, the participants themselves were able to acknowledge the influence of looking on producing, (Hickman, 2010) which suggests a significant development in their ability to associate the influence of viewed artwork on their own artwork and a desire to develop and refine their skills accordingly. It is possible - even likely - that six months of growing and maturing may have contributed to this 'significant development'. It is possible - even likely - that the reinforcement of learning engendered by *repetition* of a task may have contributed to this 'significant development'. However, had this research project not been set up, these children are unlikely to have been of talking about artworks at all, never mind discussing with each other original artworks *in situ* after having engaged with them.

8.5 Part Four: effects on young people's interest in and engagement with art in the museum environment

In Part Four I will use my research data to reflect on the types of artworks the study participants selected for discussion and interpretation purposes and I will consider possible reasons for their choices. Question Four: '*What kinds of art exhibits might*

interest and engage young people in museum settings and why might they be drawn in to specific works of art?’ was the stimulus for following five themes to emerge from the data. These themes will guide the discussion:

8.5.1 Theme One: artworks chosen

My key research objectives were to examine aesthetic and artistic development in young people in response to frequent engagement with original examples of visual art and its possible influence on the development of thinking and of practical art skills. As previously discussed in Chapters One and Five, Kelvingrove Museum was the main location for the visits with Glasgow’s Gallery of Modern Art providing an opportunity for engagement with contemporary artworks in Week Four. In her research findings from a study titled ‘Contemporary art or just something: Young children learning through art at the Maribor Art Gallery in Slovenia ’(2014), Strnad stressed the opportunity for rich engagement of the senses when viewing art in the gallery. In so doing she sharpened my enthusiasm for using original artworks in my study.

At the gallery...as the visitor views paintings, sculptures and installations she/he experiences real-size works and undistorted colours, The visitor can also experience movement, sound, or scent. As many of those aspects are missing in reproductions, visual art educators...*are finding innovative ways of supporting* (my italics)...visitors engage with art objects (Strnad, 2014: 2).

Strnad discussed aesthetic transfer, a relatively new method in visual arts teacher education researched by Duh & Zupancic (2011) in their longitudinal study with kindergarten children where learning about Picasso and the diversity of his artwork was the central focus.

In the method of aesthetic transfer, the presentation of chosen works of art has to allow the observation of such artwork to lead to an interaction between the observer (child, student) and the artwork, whereby the sensory stimulus is tied directly to memories, experiences, emotions and associations (Duh and Zupancic, 2011: 49)

They indicate aesthetic transfer contains three phases that relate to the phases of my study: viewing; interviewing; activity, established to consider possible influences on the development of the children’s understanding of artworks and how they understand the effects repeated engagement with original artworks might

have had on the development of their thinking about their own practical art skills. Duh and Zupancic seem less concerned than was I about the role the emotions play in the process. At the start of the research, given that they were being asked to perform an unfamiliar task, in an imposing and relatively unfamiliar environment, it is unsurprising that, following an introduction using painted portraits as examples, the children often, in the early days of the research, chose to discuss portrait paintings. Two factors will have had a bearing on the choice of works employed for discussion by the participants: available artworks on display from the collections in the museum venues selected for this research project, and my focus on the genre of portraiture paintings as a broad theme in Weeks One to Three and Week Four.

In part, the participants' choices could be attributed to the age and style of the collections in each museum. Kelvingrove, the older, more traditional museum displays an abundance of paintings and portraiture is a prevalent theme, though an extensive selection of sculptures is also on show. Conversely, GoMA is a contemporary space featuring more sculptures and installations of an abstract nature than paintings depicting more traditional themes. However, the fact that the participants' artwork choices in Kelvingrove Museum after Week Four reflected style of genre more in keeping with the majority of GoMA's collection does seem to indicate that the contemporary GoMA inspired a recognition on the part of the participants that art can present in many forms and that the traditional art form of painting is but one type of form.

Nevertheless, in Weeks One to Three with one exception derived from responses at the pre-project stage of the research and from the responses to a sculptural and a video installation at GoMA, the data collected overall reflected a preference for paintings rather than any other form of art. While participants' engagement with examples of contemporary practice elicited their curiosity and enthusiasm, essentially their responses to sculpture and decorative arts included the same elements of art as did their comments on painting. For example, Child Two, comments on materials and artist's intentions in both cases.

I like this painting because it's really colourful and you can tell the lady's expression in it. She seems quite happy. Em, the colours in the painting are quite a mixture because he's got cold colours here but a couple of warm

colours here. Umm...I think the artist was trying to create a happy mood. Quite exciting about what was going to happen. And the sitter seemed quite happy as well. (Child Two, Museum Week Two).

I like this sculpture because it's got loads of designs and it's made out of bronze. Em...I think the artist has put a lot of detail into it like here (points to cuff of jacket) and the creases in his boots. Em...it's like...quite...it's quite...it shows his character and em...the man who made this...was in about 1890. It was quite a long time ago. I am wondering what this thing is? It's wood. (Child Two, Museums Visit Five).

Choices made during Weeks Four to Six reflect a wider range of art forms and genres. As my consistent research focus 'children's engagement with original artworks' suggests, from the beginning of the research, my concept of visual art included all genres and forms. Therefore an enthusiasm for a variety of forms of art work was not unexpected but perhaps a reflection of the children's increasing confidence, awareness and understanding and of my encouragement to them to choose whatever kind of work appealed. Since that focus had been not only on painting but on artworks, I embraced this expanding range of choices and was not aware of any disruption in the flow of the research process.

In Week Four in GoMA, contemporary portrait sculptures accounted for two of the three remaining participants' choices and Snake Chair' (c.1985), a sculpture by Niki de Saint Phalle, the third. The participants' installation and sculpture choices in Week Four were illuminating in offering insight to the children's selections when afforded free choice. GoMA does house a collection of painted portraits and, though the collection is not nearly as extensive as that of Kelvingrove Museum, the participants did have the option to select painted portraits had they chosen to do so. The participants' installation and sculpture choices in Weeks Four highlighted a willingness to depart from the more traditional art genre of painting and to explore a broader array of themes when offered the opportunity. Of significance is that in Week Five when returning to Kelvingrove Museum for a visit where portraiture was once again the featured theme, six of the seven attendees proceeded to select sculptures. This shift from portrait paintings to sculpture in the week following the GoMA visit, is indicative of the participants' confidence to explore a more extended genre of artworks than they had previously done in Weeks One to Three. The consistency in genre choice between Weeks Four and Five could be perceived to suggest that exposure to the wealth of sculpture in GoMA in Week Four had influenced the participants' subsequent choices. In Week Six, when again offered free choice selection as noted in Chapter Seven, of the six participants who visited Kelvingrove Museum, all six selected an exhibit other than a painting for discussion.

Also noted in Chapter Seven, the visit to Glasgow's Gallery of Modern Art in Week Four marked a significant change in participants' artwork choices during the GoMA visit and for the subsequent two visits to Kelvingrove Museum. During the visit to GoMA, four of the attending seven participants focussed on a time-based, filmed installation 'The Way Things Go' by Fischli and Weiss (1987) that depicted a single-sequence chain reaction involving everyday recycled objects. The possibility of contemporary art having had novelty value cannot be discounted. In Week Five, on returning to Kelvingrove Museum, the theme of portraiture was resumed. The main reason for returning to this theme was that the children had been informed at the start of the research project that portraiture was to be the theme for the duration of the study. Visiting GoMA in the week prior to the visit with the children, I realised the collection was limited in portraiture choice so I felt it would provide the children with greater choice if I removed the portraiture theme for Week Four. The shift from portrait paintings to sculpture in the week following the GoMA visit, may be indicative of the participants' increasing confidence to explore a broader selection of artwork genres and forms than they had previously in Weeks One to Three. The consistency in genre choice between Weeks Four and Five could be due to exposure to the wealth of sculptures exhibited in GoMA in Week Four. This may have influenced the participants' subsequent choices in Week Five. In Week Six in Kelvingrove Museum, when again offered free choice selection as noted in Chapter Seven, five of the six participants selected an alternative genre to portraiture. The participants' choices, ranging from a silverware cabinet (Child One) to a gun cabinet (Child Four) to the 'Bust of a man with a Beard' (Child Nine) also reflected a departure in art form choice for five of the six participants. The participants' choices could be perhaps be attributed in part to the age and style of the collections in each museum. Kelvingrove, the older, more traditional museum does display an abundance of paintings and portraiture is a prevalent genre in both painting and sculpture forms. Conversely, GoMA is a contemporary space featuring more sculptures and installations of an abstract nature. Certainly, the filmed installation that intrigued so many of the participants displayed movement and sound features highlighted above by Strnad (2014) as being attractive to the children in her study and the sculptures selected in GoMA were life-size or larger. It could be that these artworks inspired the type of intense engagement that Strnad suggests the contemporary gallery or museum can offer. The fact that the participants' artwork choices in Kelvingrove Museum after Week Four reflected genres, that is categories of art forms, and styles from art movements more in

keeping with the majority of GoMA's collection does seem to suggest that the contemporary GoMA inspired a recognition on the part of the participants that art can present in many forms and that traditional painting is but one type of art form.

In the final-project interview when participants were asked to recall artworks that had interested them most during the project, 11 of the 21 artworks recalled were portrait paintings and seven were portrait sculptures. Appendix J, the catalogue of artworks selected by Child One to Nine, shows the genre and titles of artworks selected by each participant for discussion from pre-project interview to final project interview. These included the following. James Guthrie's 'Old Willie: The Village Worthy' (1886) to Frances Cadell's 'Orange Blind' (1927), 'Man in Armour' (1665) by Rembrandt and 'The Way Things Go' (2009) by Fischli and Weiss.

James Guthrie's 'Old Willie: The Village Worthy'.



Fig. 5 'Old Willie: The Village Worthy' (1886) painting by James Guthrie, Kelvingrove Art Gallery and Museum, Glasgow.

C.B. Cadell's 'Orange Blind'.



Fig. 6 '*Orange Blind*' (1927) painting by Francis Cadell, Kelvingrove Art Gallery and Museum, Glasgow.

Rembrandt's '*Man in Armour*'.



Fig. 7 '*Man in Armour*' (1665) painting by Rembrandt, Kelvingrove Art Gallery and Museum, Glasgow.

Fischi and Weiss' '*The Way Things Go*'.



Fig. 8 '*The Way Things Go*' (2009) sculpture video by Fischli and Weiss, Gallery of Modern Art, Glasgow

There may be something significant about working with contemporary art that shifts mindsets or relationships with the work. The Fischli and Weiss filmed time-based installation fascinated those who chose it in Week Four. However, I would need to do more reading and research to be convinced that is contemporary practice itself that has or makes the impact different to that of other more traditional artworks that appealed. In essence, with the exception of the filmed installation that fascinated and surprised, the experience of contemporary practice had a very similar impact as did working with the exhibits in Kelvingrove.

In Chapter Seven, Section 7.5.2, I noted dependability as core to adopting a consistent approach to research design. To have been truly consistent in approach, I acknowledge that all six museum visits should have taken place in one location and either no genre or one genre should have been the focus for all six visits. But it seemed more important to be responsive. Therefore I allowed the GoMA experiences to change my approach for the final visit, shifting the focus from portraiture. The limited selection of portraits in GoMA, granting a change in circumstances and facilitating freedom of choice, shifted the focus my in response both to circumstances and children's reactions.

The GoMA experience indicated that children were comfortable and confident in engaging with original art in the public domain. However, it took until the sixth visit for me to absorb fully the significance of their responses to a wider range of genres including examples of contemporary art. On the sixth museum visit I was curious and, since the research had always been exploratory, that made me change my approach to offering the children a completely open choice. It was never my intention to compare responses in a traditional museum with those in a more contemporary setting but in retrospect, that may have added an interesting research dimension to the study if I had split the six visits between Kelvingrove Museum and GoMA more evenly. This would have created an opportunity for a comparative study of participants' responses to a traditional art collection with a contemporary collection. I refer to this study limitation in Chapter Nine.

To sum up, in Kelvingrove, the grand traditional municipal museum, the children tended to choose well-loved, popular, traditional paintings whereas in GoMA they were very open to explore much more challenging multi-sensory artworks in a range of genres. This could be considered to be expected, given the nature of each venue's collections. Nevertheless, I was surprised by a common choice made in GoMA. Since we visited GoMA only once and since the objective of the research

never was to compare children's responses between a more traditional setting and a contemporary one, I did not delve into literature on children's responses to contemporary art and I realise now that this would be something to consider for future research. Epstein and Trimis, offer sound advice in that direction:

...children seemed to be the best teachers in the gallery because they do not have any expectations of what art should look like, thus they feel comfortable to confront contemporary art (Epstein and Trimis, 2002 in Strnad, 2014: 3).

Although participants' engagement with these examples of contemporary practice elicited curiosity and enthusiasm, essentially their responses were of the same order as to paintings.

8.5.2 Theme Two: people and '*stuff kinda 'happening'*'

People, relationships and '*stuff kinda 'happening'*' (Child Seven) seemed to inform the participants' choices throughout the research process. In the pre-project stage, the participants didn't provide titles of artworks and in two instances they could not offer descriptions of artworks at all, instead offering more general descriptions:

...mostly like the paintings and how old they are and which ones are nice and that sort of thing. (Child Three);

and

What I found interesting was all the artworks... (Child Four).

The preoccupation with people in paintings and '*stuff kinda happening'*' (Child Seven) persisted from visit to visit and interview to interview. All of the participants selected artworks that enabled them to build narratives around the subjects in the paintings, using the clues to help them. At times these narratives were detailed and extensive:

I like this painting because it is very, em, it's like an emotional painting and like em there's a lot of village people and I think this man is putting this rope off to let some people go away for war. Um, it quite... it looks like it's on the seaside and there's a lot of straw here and it might be from the donkey. And these bits here which make me think it should be a boat in case it's slippy. So, there's a man on the donkey crying. Like it looks like he is going to start crying and so is this man here. I think the objects in this painting like this big box. I think that that is em, supplies and things. Over here there's things in jars. Their husbands are going off and they will never see them again. It's very sad. (Child Two, Week three 64-72).

When asked during the pre-project interviews to recall what they had found interesting in Kelvingrove Art Gallery and Museum during previous visits, four of the participants selected non-art related exhibits as examples: dinosaurs (Child One), Ancient Egypt (Child Two), animals (Child Six) and dinosaurs and Mummies (Child Nine). When the question was narrowed to ask for recall of a painting or sculpture in Kelvingrove Art Gallery and Museum that had interested them, all of the children described a painting but only one mentioned sculpture. Their descriptions were vague and lacking in detail as the following examples show:

...the one with the horse and the people leaving... (Child Two);

...it was like a family and like they were sort of on this island and so they were all crying and all that. (Child Seven);

The fairy-tale gone wrong picture. (Child Eight).

8.5.3 Theme Three: emotions

Emotions featured prominently in the works selected, either due to the stimulus of perceived and applied emotions in/to the subject; felt emotions in the viewer or emotions associated with the artist's intended mood (see Part One).

I think his dad died here and they are sad so they don't have the strength to tidy it up. (Child One, Week three, 68-69).

Child Two states that she likes the painting because it is an 'emotional painting'. She also uses the visible clues, applying her imagination to create a possible scenario. While it isn't possible to be certain of why she selected the painting, her response could be interpreted as being for the emotional, complex content involving a human story. Child Two's comments resonate with Preziosi's theories (2003) of how aesthetic appreciation and memory are connected strongly with objects connected to emotions. Chatterjee (2014) approaching aesthetics from a different medico-scientific stance would also endorse Child Two's empathy. Paintings of people and human events are often associated with emotions. Next, I shall examine how the emotions featured in the children's responses.

8.5.4 Theme Four: familiarity and affinity

As noted in the introduction to Part Four paintings dominated participants selections of artworks for discussion across the three interviews and the six visits. One theme that recurred in their selections was the depiction of people with whom they felt a sense of familiarity or affinity. During the mid-project interview, Child One selects an artwork as ‘standing out for her ’due to the subject reminding her of a friend:

...it reminds me of someone who is my friend. She...she looks like she’s gonna be...she looks like she’s sad and that (Child One, Week One, 36-38).

...it kind of looks like my friend Sophie. It had her hair, it was blond...ash brown and it had...she had a em, pink dress on. Pink, dark pink and light pink and other pinks. Em, she had pale skin... and ...she had her eyes...em...and it kind of spoke to me (Child One, mid-project interview 104-106 and 108).

It kind of reminded me of my grandad. He looked quite serious and a little bit sad. That’s why it reminded me of him. I liked looking at it (Child Five, final project interview 177-178).

I like this painting because people are the same colour as me (Child Six, Visit One 41).

These participants have selected artworks for discussion because of a sense of the personal (Falk & Dierking, 2000; Ben-Ze’ev, 2000, and Danko-McGee, 2006).

8.5.5 Theme Five: curiosity and the unexpected

In Part One, interrogating interviews and video recordings, curiosity was discussed in response to Question One. At that point, curiosity was related to aesthetic awareness associated with the emotions. In this section, having identified examples of emotional and cognitive awareness that relate to Parsons’ stages of aesthetic development and Hickman’s levels of art knowledge and skills, I now focus on curiosity in relation to data from the pre-project interview, mid-project interview and final project interview to illuminate participant awareness of art techniques and media in response to engagement with art in and through the museum. Child Eight is drawn in by something intriguing in a painting:

Well, there is one. I can't remember the name of it but it looks like a puzzle. Lots of objects. The inside of the house is actually the outside of it and I wonder how it's supposed to fit together... 'COS you are confused now - are you inside or are you outside? (Child Eight, mid-project interview).

However, many of the following observations relate to the sculpture installation in GoMA, which I identified in the introduction to Part Four. I was surprised by their fascination for this contemporary exhibit. The exhibit required a time commitment of approximately ten minutes in order to watch the filmed experiments unravel in their entirety. Given the technological capacities of this age group, I could or should have been less surprised by and possibly more prepared for their obvious willingness to engage with the time-based exhibit and their readiness to comment on what they had observed. The time-based exhibit in GoMA was the only one of its kind that we experienced for the duration of the project so it is difficult to know if its allure was due to its uniqueness in the context of this study or if the genre of time-based-media might prove consistently alluring for young people. I think this maybe needs to be after the next two questions so it can be related to them? The installation seemed to instil a sense of excitement in the participants and this might be the reason for their choosing it as a stimulus for discussion. Child Seven's response to this exhibit communicates a sense of the excitement he seems to experience from observing the exhibit:

I quite like the fire thing because... it was like really quick and some parts it wasn't expected but then it just came like, it gave you like a big wow. Em, it was quite a fun one... and it was like - there were lots of circles in it and em, circles and fire and like oily stuff - quite cool (Child Seven, Week Four).

Child Five experienced a similar sense of excitement from engaging with the installation:

I like the installation that is over there (points). The reason I like it is it's creative and it makes me want to do it myself. I'd love to do all the fire things and the most interesting part I would say about it was when all the fire was happening and it was blue and sparkly. The part I liked the most was the way the artist made it spin it was like spinning really really fast and em, the bit I didn't really like was the bit when the tyre was just sitting, waiting for it to go off. It was pretty boring to start and 'em, the bit that had the most flashes was when it was in the bucket and there was this one big, big flash, and that gave me a big exotic whoof! It was really exciting and a bit scary! (Child Seven, Week Four).

Talking about the types of paintings that he likes, Child Seven also talks about art that instils a sense of excitement but this time, due to the artist's use of colour to create contrasts that 'excite' the viewer:

Like they...like it's dark and you are maybe looking for a bright colour - like one with light colours and they might use something to grab your attention and change your mind really quickly. It's exciting. (Child Seven, mid-project interview).

I liked the painting where everything was upside down and you didn't know where it was. (Child One, final project interview).

As I will discuss in my conclusion, the installation choice made me reflect on my own approach to selecting artworks for student engagement.

8.5.6 Theme Six: visual element - colour

All of the participants made references to colour when discussing their selected artworks. This could suggest that colour was a key factor in their decisions to select the artworks they did. In some instances, participants: Child Seven, Week One and Child Two, communicated a distinct liking for an artwork precisely because it was brightly colourful. In Week One, Child Two first selects Jacob Epstein's sculpture of Cunningham Graham (1961) because it's *dark* and in the same week she also selects a painting due to its *colourful* properties. During the mid-project interview Child Seven asserts that he likes paintings: *that are interesting because of the way the artist uses colours* (mid-project interview).

Savva's study into 'Young Pupils' Responses to Adult Works of Art' (2003), identified paintings with bright, contrasting colours as the preference for 96% of the four to five-year-old children involved in his study with paintings depicting abstract images receiving a 96% positive response rate with 'positive' indicating a liking for the work. In a later study involving the responses of young children to contemporary art exhibits, Savva and Trimis (2005: 6) found that 81% of the children demonstrated a preference for 'three-dimensional constructs' rather than paintings; the majority of children preferred artworks that showed familiar subject matter with a minority citing media or colours as justification for their selections. The group sampled in Savva's study was much younger than the participatory research group for my study but their enthusiasm for three-dimensional artworks resonated with the preferences of the 11-year-olds that I interviewed. Regardless of their genre or style, the

artworks chosen seemed to provide sufficient scope to stimulate individual and varied participant responses. Initially, the participants seemed overly dependent on me for direction when selecting artworks but as the visits increased, they seemed to grow more confident about selecting works that motivated them to respond more extensively and in greater detail discussed in the later stages of the project. Increased visits meant heightened familiarity with the process of viewing and responding to art in a museum environment, both in terms of verbal expression and practical expression. When the children were asked during the mid and final project interviews if they thought their practical art skills had changed from participation in the project, they all confirmed a belief that their skills had improved. The children did not explicitly attribute their perceived development to the museum environment but instead to a combination of visual engagement with the artworks on display and with the associated practical exploration of media and techniques. When asked to explain why they found the museum visits interesting or enjoyable, their responses focussed on the common factors of extent and choice of artworks available in the museum setting:

...you can see all the different kinds of art. (Child Nine, mid-project interview)

...there's so much interesting paintings I never knew about (Child Six, mid-project interview)

...Because there's a lot of like fascinating paintings that get you... (Child Seven, mid-project interview)

...there's quite a lot of things that you wouldn't see now that you would maybe see before (Child Four, final project interview)

Child Eight provided a more detailed response, highlighting the variety of artworks and the calm environment in Kelvingrove:

... you enter it and it's just like a door opening, like your imagination bursts and then there's all the different art sculptures everywhere. It's a nice, relaxing place. You can actually hear your echo, even if you whisper. (final project interview)

Nevertheless, when asked if they believed that viewing art in a museum or gallery was different to viewing it beyond the museum context, the children unanimously agreed that it was. In the final project interview, Child Four identified the originality of the artwork in a museum as being the distinctive factor in the museum:

...because it's real, it's not like kind of they've just printed it and then send it. It's kind of like the real one and you feel excited.

For Child Two, it was the volume and expanse of paintings in a museum that made the viewing experience different from another setting:

...there are lots of them and they're all over the place. Whereas, if it's in your house you know where everything is.

In responding to this question about viewing art in a museum, some children raised points about the museum environment, beyond those discussed above and in Chapter One as well as in Section 5.3.3. Child Six, perceived the experience of looking at art in an art museum as being different to looking at it elsewhere because art in a museum is '*...put in a frame and hanged up and people don't really take care of them*'. Child Six felt that '*...in the Kelvingrove they take good care of it*'.

Child Seven talked about the grandeur of the building and the fact that inside: 'It's exciting and I can't wait to look at the things' (final project interview)

In the final interview I asked the children which museum they preferred visiting; Kelvingrove Art Gallery and Museum or GoMA. Of the six children who were in attendance for both visits and for the final project interview, three communicated a preference for Kelvingrove, two for GoMA and one could not choose because she felt both were 'amazing'. The extensive display of paintings was the main reason cited by those who stated a preference for Kelvingrove Art Gallery and Museum while those who opted for GoMA cited the abundance of sculptures on display. Child One and Child Four indicated that the historical aspect of the collection in Kelvingrove Art Gallery and Museum informed their preferences in contrast to the modern artwork in GoMA:

...the GoMA is modern days and I always see things from modern days. I never get to see the old days so it's interesting (Child One, final project interview).

...there's quite a lot of things that you wouldn't see now then that you would maybe see before (Child Four, final project interview)

The idea of artwork exhibited from the past also partially accounted for Child Eight's preference for Kelvingrove:

...the GoMA one, there's only a floor that I really liked. Whereas in the Kelvingrove, there's lots and lots of paintings, different eras, different things like fiction, science fiction, real life...all that stuff (Child Eight, final project interview).

The children's comments indicate a positive response to learning in the museum. There was a recognition of access to an extensive and varied collections of traditional and modern artwork as compared with art engagement beyond the museum i.e. home or classroom. While we only included one visit to GoMA, the visit did impact the children's attitudes about art and what art is. The children were split in their preference for the traditional or the modern museum but as an art educator, it highlighted to me the need to expose young people to a varied genres of art museums. As Addison states:

The contemporary art gallery can therefore prove an interesting partner to engage young people in considering social norms and their position within them - after all, such galleries pride themselves on their ability to establish a symbolic space of difference and divergence. (2010: 125)

This idea of the modern art museum offering 'difference and divergence' was certainly acknowledged by the participants in this study.

8.6 Chapter Eight Summary and Link with Chapter Nine

In this chapter I analysed data from the transcripts of the children's filmed responses to their selected artworks according to Parsons' Framework of Aesthetic Development and, according to Hickman's Levels of Complex Understanding, from the transcripts of my post-visit interviews with the children. Having considered the

data sets generated from museum visits and interviews, I affirmed several points that are of particular importance for this study:

- (i) the cumulative aspect is really important in relation to aesthetic development and to the development of knowledge in order to develop skills (Falk and Dierking, 2000) and I think the data shows this.
- (ii) Engagement with original artworks *in situ* encourages a positive attitude towards looking at art in museums and increases engagement and confidence in own practice
- (iii) the interconnectedness of everything is important - I touch on this at the end when I say their comments about aesthetic awareness and emotions begin to overlap/interweave with comments about technique, media and 'wanting to have a go'.
- (iv) Young people can be encouraged to broaden their understandings of art as a concept both for critical interpretive study and for practice purposes

In the next chapter I draw my conclusions on the entire research project.

Chapter Nine

Conclusions

Introduction

In this concluding chapter I revisit the purpose and main points of the research. I reflect on previous research and theory in this study and summarise, explain and speculate on my findings. Considering limitations and challenges of the research, I reconsider aspects of quality especially trustworthiness. I touch on implications and address possible recommendations for future research, action and policy. I offer a very small contribution to the field. Finally, I reflect on what I have learned concerning my professional knowledge, understanding and practice, sense of duty, responsibility in relation to art/art in museums/learning and supporting teachers, undergraduate and research students.

9.1 Recapitulation of purpose

The aim of this study was to explore a variety of aspects of art and museum education. The Dissertation evolved primarily from my past experience of working with children, and from a need to seek a degree of confirmation, or otherwise, of my instinct that engaging with visual art *in situ* could support cognitive, emotional and social development. Prior to conducting this research, I instinctively believed that engaging with visual art could help young people develop aesthetically, cognitively, emotionally and socially, a view supported by Walsh-Piper's (1994) assertion that art and aesthetics can support clarification of thought. My concern regarding the diminishing place of art on the curriculum also fired my enthusiasm to embark on this study.

The story I wanted to tell about art or museum experiences could not be reduced to how many said 'x' or 'y', especially when I was working with a small participant group, of the same age, from just one school. Instead, I simply wanted to hear their ideas and reactions and to ask them about their thinking in order to explore the effects the experiences of looking at art *in situ* had on the young people who

formed my study group. The subsequent interpretative qualitative research project has provided some insights into the cognitive, emotional and social effects of looking at artworks in a museum context with this particular group of ten to eleven year old pupils.

My first research question focussed on whether, through engagement with original works of art in a museum setting over a period of time, children might develop emotionally (Parsons, 1987) and cognitively (Goldman, 2004). Part of that enquiry is to do with whether the development of aesthetic awareness and understanding might actually help educate and develop children's emotional intelligence, cognitive ability and social functioning. Answering either of those questions in any definitive sense would not, I knew from the start, be feasible with such a small-scale study but I wanted to gain a better understanding of the dimensions and possibilities of these questions and to draw on relevant previous empirical and theoretical work to support the study. Hence, I now summarise my study's relationship with previous relevant work.

9.2 Reflections on previous research and theory in this study

Housen's (1983,1996) seminal work on harnessing aesthetic awareness to develop cognitive skills was one major influence in this study. In harmony with Housen's work, study findings here indicate that the viewing of artwork amongst the participant group did stimulate emotional and cognitive responses with aesthetic awareness an affecting factor. Largely via Hickman (2010), whose theory and claims regarding the development of knowledge and understanding of the aesthetic in viewing and making art were also very influential, I was led to the other major player in the field, Parsons (1987). Since the time their work was first produced, Housen and Parsons have been continuously referenced throughout the art education literature. In my study, when the children were videoing their comments on their selected artworks, I used Housen's open mike approach and I used Parsons' stages of aesthetic development in my data analysis.

Although not specifically art-related, Preziosi's (2003) study, on how objects used as aids to teaching and learning can illuminate understandings of the self and the world beyond, unlocked significant possibilities. My findings are broadly in harmony with those of researchers such as Hooper-Greenhill (2007: 2) who held 'museums and their collections to be inspirational sources of learning, waiting to arouse self-

revelation and connection with “the other””. Linko (2003) was persuasive in arguing that to revisit memories and associated emotions and experiences is a human need. The participants in this study certainly used recall of memory and expressed emotions when responding to the artworks in Kelvingrove Museum and GoMA, leading me to concur with Linko’s view.

Stylianides (2003) embraced Preziosi’s claim that objects illuminate understandings of self and the world beyond. In her work with young people, as well as further developing Preziosi’s claim, she unlocked further possibilities. My findings in Chapter Eight support Stylianides’ key contribution: how positive and negative feelings aroused in response to artworks provided his research participants a safe place in which to rehearse troubling situations that may arise in real lives. In Section 8.2.2, I discuss how Child Eight describes the subject in a painting she is viewing as ‘*running through a dark forest*’ and being ‘*afraid*’. Child Eight concludes by stating ‘*I wouldn’t like to be there*’ yet Child Eight did select the painting to discuss suggesting that something in the painting held an interest for her. In keeping with Stylianides findings, Child Eight felt sufficiently secure to engage with the painting being but she did not wish to be present in the scene being depicted. Other illuminating research included that of Walsh-Piper (1994) on how engaging with objects and visual images can help us better understand ourselves; Dissanyake (1995) on the power of art to engage and move the emotions; Linko (2003) on the connection between nostalgic memory processing and art viewing. Fieldman’s (1970), Chapman’s (1978), Lowenfield and Brittain’s (1987) and Savva’s (2003) recognition that young children are capable of aesthetic awareness. Savva’s acknowledgement endorsed my belief that the children in my research would be mature enough to participate in making aesthetic judgements on artworks in situ. The participants in this study communicated an interest in artworks that made them feel curious or provided an opportunity for making sense of the events depicted, confirming the ideas of Goldman (2004), and Leder *et al.* (2015) that art stimulates curiosity and subsequently arouses problem-solving. Sousa’s (2000) concepts underlined what I had suspected about the value of exercising the ‘personal’ in encouraging emotional expression and development.

Likewise, Falk and Dierking’s Contextual Model of Learning identified the personal ‘as a vital element of the learning experience in the museum context’. In this study, the participants referred to the subjects in the artworks they viewed as reminding them of friends and relatives (Falk and Dierking, 2000:10). Moore (1995: 5-18) was inspirational. When I read his question, ‘How, in general, can one become

an aesthetic adult except by preparing the way in childhood?’ I felt it as an endorsement of and challenge to my research. Though I cannot know if the participants in this study will grow up to be aesthetic adults, their opportunity for engagement with original artworks over a sustained period of time through participation in this study makes them more prepared to be aesthetic adults than if they hadn’t participated. Certainly, all participants communicated that their attitudes to art were more positive as a result of participation.

The theory presented in Chapters One to Six of this Dissertation revealed associations between social, cognitive, emotional and physical aspects of learning. I tried to be open-minded about Piaget’s (1968) constructivist schemata and accepted Vygotsky’s (1978) social constructivist Zone of Proximal Development. Rereading Dewey (1910) provided insights into the links between experience, emotion, thinking and learning which reminded me of how important is the aesthetic in everyday experience. For the children in the study, being open and receptive to the experience of beauty, even in negatively valenced works of art, stirred emotions which aroused curiosity and intensified their alertness and attention to detail. Feelings and discoveries prompted by artworks were willingly shared. Patterns of the children’s behaviour in response to tasks reminded me of two of Dewey’s principles. Thought is a social process, and we learn in community through experience. My data analysis demonstrated that the aesthetic, cognitive and emotional development accumulated through learning about the elements and techniques of art, were generated by the experience of engaging with original artworks in situ. But it was Lave and Wenger’s (1991) and Falk and Dierking’s (2000) ground-breaking research that brought me respectively into the relational and negotiated character of knowledge and learning and the Contextual Model of Learning in museums of the contemporary socio-culturalist world. All of these connections eventually led me to the findings summarized in the next section.

9.3 Findings

This research was exploratory. The findings are very specific to this group in this time and location.

The purpose of this study was to uncover that which is so often hidden when considering young people’s responses to visual art. Previously in this Dissertation I discussed my own interaction with visual art and my observations as a teacher in the process of being engaged in art with children. I also shared my experiences as

an art educator working in museum contexts with student and practicing teachers. I had speculated on revealing the hidden potential for children's developing cognitively, emotionally, aesthetically through engaging regularly over a period of time with original art in an art museum. As the research process progressed it transpired that my hunches were validated. My discoveries follow.

I used Parsons' stages of aesthetic development framework for identifying the participants' aesthetic stage of awareness. As the project progressed and exposure to artworks became more frequent, the participants demonstrated increased autonomy in art interpretation. Their appetite for knowledge grew as they moved through Parsons' stages, posing questions regarding the techniques employed to create artworks. I acknowledge that, beyond the influence of the study's intervention, there could have been other factors at play such the natural processes of maturation. Also, since practice usually accounts for improvement in any task, I must inevitably accept that repetition of the task over a period of a time would likely have had some effect. However, in this instance according to the research tools used and the analysis of data, the extent of the development of the children's confidence combined with the levels of independence they demonstrated in making aesthetic judgements was more marked, on account of the project's intervention, than had nature and nurture - or any other intervention, including the reflective art activities in the museum classroom simply been left to take their course.

However, in this instance according to the research tools used and the analysis of data, the extent of the development of the children's confidence combined with the levels of independence they demonstrated in making aesthetic judgements was more marked, on account of the project's intervention, than had nature and nurture - or any other intervention, including the reflective art activities simply been left to take their course.

I did not question the children on their opinions of the education spaces where practical work took place in relation to either museum so I cannot say for certain if the titles afforded to these spaces shaped their attitudes towards where they were or influenced their practical artwork after each viewing experience. In retrospect, this would have been a question worth including in the mid-project and final project interviews. I claim that growth occurred through engaging visually and intellectually with original art in situ. However, this is not to suggest that merely

looking at original art in situ alone would have effected such improvements. Frequent, sustained access to original artworks in a museum context were key to effecting improvements. Frequent, sustained access to original artworks in a museum context were key to effecting improvements and I discuss this in Chapter Eight, Part Three.

Regarding aesthetics and art, I realise I have to be cautious in being drawn to Goldman's (2004) strong theoretical argument in favour of the power of engagement with art and aesthetics to effect change in social, emotional, cognitive and physical development. His arguments are persuasive. Yet I need to be on the alert. This could be a case where mutual endorsement of opinion between Goldman's theories and my values and assumptions means that I could be applying Goldman's ideas because he expresses my existing prejudices. Nevertheless this was also demonstrated experientially by the participants involved in the research study in respect of one or more of these factors. Although the degree of change varied from child to child, all children's responses to art did deepen in quality, extend in range, and become more sophisticated in content. Thus, evidence from my data also endorsed Leder's proposals (2015) that aesthetic context was influential in positively affecting the experience of engagement with visual art and can encourage effective management of observation. For example, Child Seven's responses below when asked to consider any difference between looking at art in a gallery and looking at it elsewhere suggest the physical environment of a gallery or museum could affect Child Seven's sense of anticipation of entering the gallery and subsequently, expectations being fulfilled by the collections inside:

MJ: Do you think there's any difference between looking at art in a gallery and looking at it outside of the gallery?

Child Seven: Yeh, because like if you look at the outside like...in art galleries, it like explains it because it is like decorated outside and grabs your attention. It looks like a really big masion or something like that. Like the Royal family live in it, like it's full of important things. (Child Seven, mid-project project interview).

MJ: It does a bit, doesn't it? So do you think the kind of grandeur, if you like, of the building...how does that make you feel going in there?

Child Seven: ...excited.

MJ: excited?

Child Seven: 'Cause like it would be kinds a waste if all the outside was all fancy but there's barely anything inside to look at. But it's not. When you

get inside, it's exciting and I can't wait to look at the things. (Child Seven, mid-project interview).

When I claim viewing original artworks at Kelvingrove and GoMA aroused the children's curiosity, excitement, motivation and commitment in ways that showing reproductions of art or taking virtual gallery tours in a classroom never could have done, I speak from experience. Their excited reaction to original artwork in situ, expressed by Child Seven above, was palpably stronger than that of literally hundreds of children whom I have taught using art copies: printed, photographic, virtual, electronic reproductions.

Viewing original artworks at Kelvingrove Museum and GoMA aroused the children's curiosity, excitement, motivation and commitment in ways that showing reproductions of art or taking virtual gallery tours in a classroom never could have done.

Participants' statements in interviews in the later stages of the project revealed an awareness of the relationship between the artist responsible for the artwork being viewed and the viewer's interpretation of the work of art. Parsons (1987) attributes these characteristics to Stage Three of his aesthetic framework, where felt experience is more intense than in Stage Two and the choices and efforts on the part of the artist are considered in the interpretation process. As referenced in Chapter 8, the data chapter, in some instances, children acknowledged the time and commitment it would have taken to create the artwork viewed while at other times children made a connection between the work, the artist and their emotional state of the artist when producing the work. These observations by the children are indicators of their social development with respect to an awareness of the presence of the 'other' with the other being an artist and the time and emotional investment of an artist in the artwork they create.

From Week Two onwards of the project a third theme that surfaced in respect to emotional and cognitive responses was curiosity and a keenness to engage with artwork that appeared to present problems for solving. Visual clues were again pursued but this time, used for 'working out' events depicted (Children Seven and Nine). Child Seven communicates a sense of curiosity when describing the sculpture installation in Week Four:

...that one's actually with fire and it's really good and it makes me feel kind of, kind of like a bit confused. How they are doing it because like, there was kind of like a yo-yo spinning about and there was fire kind of pushing it. Why wouldn't that stop? 'Cause you know, there was only a little bit and why wouldn't it stop? It just kept going to its destination. Yeah, I think it was fascinating and amazing. (Child Seven, Week 4)

As he watches the film, Child Seven is actively trying to work things out to establish meaning to what he is viewing. The artwork has aroused a sense of curiosity in him. This active 'working out of things' suggests a desire to find authentic meaning that can be related to the world they know. By Week Five, Child Five demonstrated this inquisitive stance, explaining exactly what it is about the sculpture chosen that incites curiosity in him and stating a wish to know more about the artist's intention when creating the work.

Em, it's meant to be a table piece I'm sure. Em... and it's really smooth in some places, but when you come up, really when you are about here, (points to section of sculpture) you get really rough parts. I really like it because it's unusual and it's smooth and it's rough. It makes me wonder about why the artist made it that way and where he got the parts. I'd like to try something like this. (Child Five, final project interview).

Similarly, Child Seven is also able to apply a sense of curiosity to the artwork he viewed, this time post-visit:

It's like ... I love the colours. There's a dark red kinda' cape at the side which like that got a lot of my attention when it's fading into the dark and like there's him in the middle and his armour is shining and everything. Like you could see his face. You, you like get a lot of thoughts in your mind. How does he do that? Like, how does he carve things and everything? (Child Seven, final project interview).

The extended commentary associated with feelings of inquisitiveness highlights an increased confidence in the participants' capacity for autonomous expression in response to viewing artworks. Indeed, the children were captivated as they found themselves accessing other worlds, the world inhabited by the subject of the artwork being viewed and the world of their own imagination, knowledge and understanding.

Each successive visit brought an expansion in aesthetic understanding as well as a recognition that technical properties of an artwork can be perceived and interpreted in a variety of ways by a variety of viewers. Parsons (1987) recognises

this ability as ‘advanced in terms of aesthetic awareness’, naming it Stage Four. In particular, Chapter Four stressed the important role that the development of aesthetic awareness and artistic understanding can have on respecting others socially, culturally, and critically. The participants’ responses clearly demonstrated that looking at art can facilitate contemplation of what it is to be in someone else’s shoes, to empathise with them, and consider their experiences, feelings and emotions. Thus the children’s experience again epitomised theory. This time, Eaton’s, (2004), and Goldman’s, (2004) proposal that the correlation between the aesthetic and the artistic is significant.

Furthermore, as considered in the discussion of data in Chapter 8, the installation and sculpture choices at GoMA in Week 4 are revealing. As always, the children could choose more than one single artwork. Of the seven children present, four selected the filmed installation ‘The Way Things Go’ by Fischli and Weiss (2009). The remaining three children chose works by Niki de Saint Phalle. One chose the installation ‘Altar to a Dead Cat’ (1962). The other two chose sculptures: ‘Grande Tete’ (1982), ‘Snake Chair’ (1930) and ‘The Devil’ (1985). The visit to GoMA in Week Four marked a departure from painting as the artform of choice. I could have been tempted into thinking, perhaps partly because of the novelty of the contemporary work exhibited in GoMA in Week Four, that this was because the children found art forms other than traditional painting held greater interest and appeal. A close look at the participants’ selections for the final interview reveals that out of the eight participants present, two focussed entirely on paintings, and six on a combination of art forms: a wide range of old masters paintings and contemporary paintings, sculptures including a bronze head, a floating heads installation, armour, decorative arts like silverware and a tureen. That the increased variation in art forms from the favoured choice of paintings in Weeks One to Three occurred in Week Four, could partly be explained by the relative paucity of paintings accessible to participants during the Week Four GoMA visit, prompting the children to extend their choices. This partly provides a likely explanation. The other thing I had to remember was that the evidence from the transcripts of both interviews and video recordings reveals the children’s maturing, more confident, personal responses to art by this fourth visit.

From my perspective as both teacher and researcher, the results yielded from this study demonstrate that increased engagement with original artworks in situ encourages closer observation, deeper emotional and cognitive understanding and a

more considered application of that which has been observed to that which is practiced. That is to say, engaging with original artworks in situ does have the potential to stimulate and support children's aesthetic, artistic, emotional and cognitive development.

9.4 Challenges and limitations of research

Although I knew that their level of maturity could present problems for the research, I deliberately elected to work with children in a primary school. Primarily this objective was informed by my past experience of working with children as well as by a need to confirm or counter my instinct that engaging with visual art aids cognitive, emotional and social development. Research with young subjects can create a variety of limitations. These include: simplification of use of language - register and vocabulary; introducing simplified versions of some ideas and concepts, and my own behaviour as researcher.

I really had little idea in advance of how the participants would respond to the interview questions at any given stage of the research process and I think my interview questions (Appendix A) could have been more finely-tuned to reach their thinking more effectively. Possibly a more conversational approach would have yielded more focussed responses in terms of encouraging more from the personal perspective and possibly more honesty. That is not to say that I think the children were dishonest but it is possible that, at times, they said what they thought I wanted to hear. This is consistent with views expressed by Cohen et al., (2007) who note that one limiting factor which may affect interviews with children is that they may view the researcher as a teacher figure and may seek to provide responses which please rather than express their true feelings. As discussed, consideration should be given as how best to attain accuracy of data collected from participants. Had I included options to reflect the varying degrees in language skill, I might have elicited better responses. It would also have been advantageous to incorporate provision for further pursuit of those participant responses that merited further probing. As to the truth of the responses, I can claim with integrity and confidence that my approach was open and honest and that I encouraged each child to speak her or his truth.

Additionally, the young people involved in the dialogues were not accustomed to being interviewed one-to-one by an adult and I was aware that they should not be

made to feel uncomfortable or vulnerable. Although no safeguarding concerns were indicated, to ensure children's health and safety, I felt it wise to check on correct procedures and take precautionary measures

(<https://learning.nspcc.org.uk/safeguarding-child-protection-schools>). As a result, I requested that the School provide a staff member to be present during the interviews, albeit in a natural, 'otherwise occupied' capacity. On occasion, participants would make reference to the benefits of the non-formal context of learning in the museum and their language might have been construed as negative towards formal schooling. While this could have provided a valuable pathway for further exploration, I elected not to press the children on this matter to avoid feelings of awkwardness or a leave a negative impact on the learning experience within the project school.

The length of participant interviews was another aspect that merits consideration. I interviewed each present subject on the same day and I was conscious of the need to follow an interview timetable, pre-agreed with their class teacher. This also created a prerequisite to be precise with the time allocated to each interviewee rather than be permitted the flexibility to linger on a given response, should the need arise. Sufficient time and effort should also be invested in encouraging subjects to feel at ease during the project activities and interviews, especially given the young age of the group.

Another limitation relates to the responses given by the children themselves. Breakwell (1990) notes that there are particular difficulties associated with interviewing children such as the language of interviews being overly complex, children being easily distracted and the researcher being viewed as a figure of authority causing children to become overly focussed on one aspect of the questioning. In order to minimise this risk, I did spend a considerable amount of time before and during the research building a positive relationship with the children to ensure they felt at ease speaking to me (Cohen et al 2011: 424), reassuring the children that their views were really important to me by using positive and supportive body language and encouraging them to give their views freely and providing prompts to encourage their self-expression. However, an additional issue in conducting interviews is identified by Fowler (2009:139) who cautions that the more an interviewer prompts responses, then the greater the likelihood that bias will become an issue. Fowler therefore suggests that interview questions should be standard and that additional explanations should only be

offered if required. However, taking account of the age and language development of the children, I found this difficult to avoid and often reworded questions to make them more comprehensible to a child. I would now consider that on some occasions, this may have resulted in a narrowing of the focus of the questions.

Throughout the project however, I endeavoured to remain particularly sensitive to these age-related factors and restrictions. For example, in consideration of the challenges and limitations of the research, I leaned heavily on Morrow's (2005) guidance regarding quality and trustworthiness in qualitative studies, and so now discuss measures of goodness and rigour.

9.4.1 Credibility

I now consider the trustworthiness of my data whereby, in order to demonstrate they are true, credibility essentially demands that the researcher links the study's findings with reality. I compared data from the transcripts of my three sets of interviews with the transcripts of the children's individual video-recorded comments on each of their choices of artwork. I also had field notes to which I could have referred. As a teacher of art, I could not help but be interested in enabling the children to complete the art 'cycle' by reflecting on each museum visit through the medium of an art activity. I had only briefly and initially speculated this art work could provide an additional means of crystallising and be consistent with my data analysis because perhaps I could have compared the thoughts of the children on engaging with great artworks *in situ* with their thoughts about their own art and undertaken an analysis of that work. On reflection, although that might have enhanced the thickness and layers of data coming from multiple sources (Morrow, 2005: 252), it would have overly complicated comparisons without necessarily adding anything to the credibility of the study. While I would suggest that, in relation to their aesthetic, emotional, cognitive and social development, there is potential for future research in children's making art. After the initial speculations, I never intended the making of art actually be part of this research.

My second concern affecting credibility is the membership of the research group. I chose to allow the school to select the project participants from a class group. While I believe this was the appropriate approach under the circumstances, it is

possible the chosen group could have been more diverse. The school clearly gave due consideration to which class members might communicate effectively for the benefit of the study which was very reliant on verbal communication. My decision to work with the whole class in school and at the museum however, meant I became increasingly familiar with all of its members and not just the study participants. As I did so, it became apparent two members not selected to participate were of Polish nationality whose inclusion, along with others, might have added value to the study and data yielded. An increase in participant size might also have assisted the project because the data might have been richer and/or more diverse.

In requesting a third party select project participants, in my case the school, it would have been beneficial to seek information on the potential participant body and to have been more explicit about the type of characteristics that would be most suited to the study. Also, Morrow (2005: 255), in addressing adequacy of data, raises the point that the richness of data derived from selecting a 'purposeful' sample can be beneficial to a study. I acknowledge this third concern with the wisdom of hindsight. At the point of seeking my sample, in the early stage of the research, it seemed to me, to be authentic it needed to be representative. I felt then had I sought, for example, a selection of highly articulate children who were gifted in art, I would have been opening my work to justified criticism. In future research I will ensure the pilot study participants represent as close a match as possible for the research group. In claiming 'randomness or type' in selecting locus and participants for any future case study I need to be much more thorough in checking requirements and credentials. I also accept the fact that in future a purposeful group may better serve the purposes of the research.

Additionally in addressing factors about the truth of the findings, I vouch the research was conducted with all due regard to rigour in ethical, personal and professional standards. Nevertheless, in being duly reflexive, I have many concerns about the interviews and the questions. All of these, I shall raise at this point - albeit some of these concerns about interviews and questions might also in ways affect the dependability and confirmability of this study. I think my interview questions were an issue. Adhering to a script of pre-identified questions when communicating with a varied group of young people can be a challenging part of the interview process. To circumvent this, I found myself rewording and adapting questions to meet the varying levels of needs. In some instances, I sensed the

participants struggled to find the words to express their opinions in response to my interview questions and so I was concerned that perhaps their answers did not entirely reflect the extent of their grasp of the qualities or content of artworks or their feeling or cognitive responses to them. Modifying my questions to ensure participant understanding while retaining consistency of meaning and approach from each subject was demanding. Given the young age of the project participants, I decided it would not be appropriate to consult with them on the accuracy of their transcribed conversations and interviews. Knowing the group, as I came to do, I believe they would have become overwhelmed if presented with the lengthy transcriptions and it was not my intention to convert what had been an overall positive experience into a confusing and possibly negative or overly demanding activity. I also considered sharing a final verbal summary of the data gathered with the participants but given the duration of the project and the transcription period, this was not viable although it could have been interesting. Additionally, school timetabling restrictions were another factor for consideration and so I decided an exhibition of the children's work in Glasgow University, would be a more fitting way to allow them to witness the effects of repeated visits and communication on their artistic output and expression. The participants were invited to view the exhibition of their own work and to invite teachers and parents. This approach to summarising visually seemed more age-appropriate for the subject group. Not being able to check with the subjects for transcription accuracy meant I had to rely solely on my own ability to represent the data accurately. On reflection, I would have been able to treat the data with more confidence had I had the option to involve the project participants in its verification. However, it has to be said I had also wanted to show my appreciation of how much I valued the children's contribution to my project and in any case I was assured that they, their parents, carers and teachers trusted me to use the data ethically.

9.4.2 Dependability

There is an obvious internal inconsistency in this research which could render the findings less dependable than they might be had I retained the genre of portraiture as the theme throughout. In retrospect, I realise that albeit I gave the children the opportunity to engage with contemporary art at GoMA in good faith, could have complicated the consistency of the experience and the data produced. Yet, were another researcher to analyse my data, their findings might be to be consistent with mine because, as the word 'artworks' in my guiding question implies, my original idea was for the children to 'engage with artworks' not only paintings and

not necessarily portraits. Thus GoMA introduced the element of contemporary art and opened the children's eyes to sculpture. The shift did not affect the research process beyond the theoretical question of consistency. The research was always meant to be experimental. In any case, the rich data was thoroughly mined. I maintained 'the concept of researcher as instrument' and my own subjectivity throughout, coding, categorising and re-categorising the data over and over again until my supervisor and I were content a suitable 'systematic process' was being 'systematically followed' (Patton, 2002, in Lincoln and Guba, 1986: 546, and in Morrow (2005: 252). Morrow (2005) also advises a reflexive attitude. That attitude and course I maintained throughout the entire doctoral process.

9.4.3 Transferability

In Chapter 7 Methodology, I have provided a robust and detailed account of my experiences during the data collection. According to Lincoln and Guba,

It is, in summary, not the naturalist's task to provide an index of transferability, it is his or her responsibility to provide the data base that makes transferability judgements possible on the part of potential appliers (Lincoln and Guba, 1985: 316).

Although I claim this research is externally consistent, I realise it is such a small scale project the findings can only be applicable to the participant research group. My research and subsequent findings could form a starting point for future research with the methodology and questions used as the basis for a bigger research group.

9.4.4 Confirmability

To ensure confirmability, that is the study's findings are based on the participants' narratives and words and not my own prejudices or assumptions, Morrow (2005: 252) suggests making an audit trail of procedures available to others on the way to final analysis. In Chapter 8, Data Analysis, I recorded the steps taken on the way to interpreting the data. I kept a journal to note significant or critical phenomena throughout the study and used it for reflection and reference.

Throughout this Dissertation and the work that contributed to it, I maintained an honest attitude regarding my best efforts to acknowledge my own subjectivity and

yet to minimize it if it had the potential to lead to, for example, looking only for results I wanted to find. Morrow (2005) expresses the importance of objectivity:

It is based on the perspective that the integrity of findings lies in the data and that the researcher must adequately tie together the data, analytic processes, and findings in such a way that the reader is able to confirm the adequacy of the findings (Morrow, 2005: 252).

From the beginning of the research project I wanted to hear the children's stories and thoughts in own their words. I made every effort at reflexivity to achieve an honest representation of these throughout this Dissertation. But, as Morrow says, confirmability is about more than 'honesty'. It is also about effectively and cohesively dealing with data analysis and findings. The analyses were difficult because I had to go back to scratch more than once to find a clear, comprehensive system of presenting them.

9.4.5 Other challenges and limitations

As Silverman states (2000: 234) the nature of qualitative data can be contingent. In this case that contingency was inevitable since I had chosen to explore cognitive, emotional and social development in the light of aesthetic awareness. This approach could have caused a possible problem. There could be an inherently anomalous thread running through the Dissertation highlighted by my basic intention to seek relationships between aesthetics, the emotions and cognitive development. Because elsewhere I argued against mind-body duality and claimed a person is a holistic being whose body, cognitive functions and emotions function in unison, I could have been setting up a fundamental contradiction in the study. On the one hand I claim neither mind nor emotions can be separated and on the other I almost isolate each aspect to look at it more closely in my analysis. Even had I considered comparing only aesthetic and emotional development this, too, would have created a similar dilemma. I am not the first to fall into this trap. Others whose work I discussed earlier and learned from (Bower, 2014; Chatterjee, 2014; Costantino, 2002, 2007; Danko-McGhee, 2006; Duh, 2016; Efland, 2002; Hickman, 2010; Housen, 1983, 1996, 2007; Immordino-Yang and Damasio, 2007; Leder, Gerger and Brieber, 2015; Parsons, 1987; Preziosi, 2003; Savva, 2003; Savva and Trimis, 2005; Walsh-Piper, 2003; Weier, 2004 and Xanthoudaki, 2003) experienced this same problem.

In order to concentrate on the content of the actual statements of the children from interviews and video recordings I deliberately chose to use the gender-neutral terminology of Child One, Child Two and so on. Perhaps that was a missed opportunity. Gender may have been a factor in ‘choice of artwork’ and in ‘content of comments’. However, my study is in art. To have introduced gender would have involved an entirely different corpus of literature and research and would have further complicated the research questions but gender, class, ethnicity, in sum a more inter-sectional approach, could very usefully be considered in future research.

A further possible limitation which emerged during the study could be seen in the lack of the participants’ familiarity with video cameras and their ability to use them independently. Prior to Visit One, I provided an opportunity for the children to experiment with the cameras in school to learn how to operate them and to take turns interviewing each other. This facilitated the process marginally but I noticed in early interviews, the children seemed ill-at-ease in front of the camera, using the information in panels next to exhibits as the mainstay of their dialogue as an alternative to contributing personal feelings and judgements. Without doubt, as the number of visits grew, and the participants became increasingly familiar with using the camera equipment they began to rely less on external sources to inform their responses. I note the better later responses could have been because of familiarity/ease with video cameras. Equally, that statement could suggest weaker earlier responses may have been because of unfamiliarity/discomfort with the equipment. In terms of technical aids, if using audio and filming equipment in future, it will be vital to plan and organise a trial period *in situ*, in the actual environment where the research project will take place to create maximum simulation of what is to be expected.

9.5 Implications

I have nurtured excellent links with museums and museum staff in Glasgow. Nevertheless, those responsible for museum education policy and for working in the field must work with teachers to empower them to feel confident about accessing museums and collections so that the young people in their care will feel a sense of entitlement to access museums. Teachers need to be supported to feel equipped

with strategies for engaging young people with art collections. Museum staff also need to work collaboratively with teacher education institutions. My experiences working with Glasgow Museums has been enlightening. This is how I came to know the person with overall responsibility for Education at Glasgow Life, Glasgow City Council's culture and heritage division. She was always so generous and inspirational. The research could not have been completed without her support and that of her colleagues. It is not always the same experience in other cities and other museums. If working in other museums in future, the implication is that neither I nor others can assume the same welcome and support. This research was exploratory. Albeit the findings are specific to this group, at this time, in these locations, the implications from my doctoral study as a whole and from my teaching on the MSc Museum Education course highlight many further possible themes for exploration and concerns for research, action and policy. As a consequence, there are key recommendations that can be made here.

9.6 Recommendations

The recommendations are presented as follows:

9.6.1 Research

1. Research
2. Cultural Literacy

9.6.2 Cultural Literacy: focussing on young people's attitudes to contemporary art

1. Curriculum Development
2. Initial Teacher Education (ITE) and Continuing Professional Development (CPD)

1. Research

Having twice already presented on the theme of 'engaging with original art in situ: children's aesthetic, artistic, cognitive and emotional development' at European conferences in relation to learning in museums, I will continue to identify further research opportunities more specifically related to art as a stimulus for cultural

literacy. For example I could develop research on engaging with original artworks along a route of Cultural Literacy. Equally, focussing on gender, class, ethnicity, using a more inter-sectional approach, could be revealing and very usefully considered in my future research.

I am particularly keen to explore effective strategies for enhancing engagement with museum artworks for a range of ages and learners. Smith and Smith (2001) in their study at the Metropolitan Museum of Art stated that the average time spent looking at an artwork in a museum is 17 seconds. I am eager to pursue research that explores strategies for encouraging extended engagement with artworks and to further probe the merits of extended engagement on emotional and cognitive development. One possible strategy to encourage engagement is the employment of technologies and this is an evolving innovation that I believe holds rich scope for research. I recently attended a MuseumNext Conference <https://www.museumnext.com/speakers/alex-mayhew/> where Alex Mayhew, Creative Director of 'Impossible Things' <https://impossiblethings.co.uk> presented his project 'ReBlink' <https://vimeo.com/223223058>, an augmented reality show that re-imagines the traditional gallery viewing experience. A prime objective of the ReBlink project is to create an emotionally compelling viewing experience for the museum visitor. As I watched and listened to the presentation I felt that the innovative use of technologies to engage viewers in the art experience might be a natural next step for my own research focus.

2. Cultural Literacy: focussing on young people's attitudes to contemporary art

During the visit to GoMA, I was intrigued by the children's fascination with the sculpture installation and their realisation that this exhibit could be considered art. A future study that focussed specifically on young people's attitudes to contemporary art and that explored this genre of art as a means of Cultural Literacy and social awareness would be of high interest to me. In Chapter Five I made reference to the observation from Addison *et al.* that contemporary art galleries and their collections can be the stimulus for discussions with young people about 'social norms' (2010: 125).

A contemporary art focus as the stimulus for exploring social awareness is one logical 'next step' study following this project. Such a focus could include further interrogation of the differences between art as displayed in museums and art

displayed in contemporary art galleries or possibly the distinctiveness and effects in design and function of both spaces.

If we consider the dictionary definition of museum compared to that of gallery then a museum is defined as ‘a building in which historical, scientific, artistic or cultural interest are stored and exhibited; while a gallery is described in a number of ways such as ‘a room or building for the display or sale of works of art’, ‘a balcony or upper floor in a hall or church’ or ‘a connecting corridor’, (Lexico, online). Consideration in such simple terms is therefore unhelpful in planning next steps and it may therefore be more useful to look at the collections which are available in such spaces and how these are utilised by institutions to facilitate learning.

Marshall (2005), notes that the historical view of museums existing solely as places of learning and reflection of the ‘muses’ has long disappeared, but stresses that equally no public modern gallery would not consider education and access as a key role for them in society. I believe that some museums may be associated with a greater diversity of objects than galleries, but note also that most galleries are equally committed to displaying increasingly divergent art forms and media. Perhaps, the most useful approach then, is to consider how both museums and galleries cater for the diversity of their visitor group.

Reflecting on the difference between engaging visitors with contemporary artworks as compared with more traditional artworks, Barker recalls the ease with which visitors could relate to the everyday, relatable themes accessible in a retrospective of Damian Hirst’s artwork at Tate Modern (2012) and notes the challenge for staff in her workplace, London’s National Gallery, to make paintings depicting ‘unfamiliar themes’ of a historical nature accessible to visitors.

However, rather than focus on difference between museums and galleries, Reeve (2011) offers a useful set of principles for museums and galleries to adopt a collaborative approach to engaging young people with traditional and contemporary art forms:

- i) Address varied appetites for contemporary cultures, and widely different learning styles, in the same spaces as the exhibits - not parked on websites or left to the learning programmes.
- ii) Present different ways of accessing comment and information clearly as a menu, not as a set of mysteries to be divined by the regular visitor who knows where to look. This means terminals in the exhibit, or alerts to mobile phones, nudging visitors as to what might be useful where and when, and inviting their reactions there and then.

- iii) Start with 'now'. making the link to the world we live in, and then go back in time, as in Africa and Korea at the British Museum, or go round the Museum of London backwards! This is the philosophy of a post-modern approach to history teaching - do not start at the 'beginning' as previously in the 'caveman to spaceman' curriculum. It is also an effective way of establishing some common ground for the astonishingly diverse audiences such a museum attracts.
- iv) Integrate old and new, rather than ghettoising them into separate institutions and spaces. *Time Machine*, inspired by Ancient Egypt, contemporary in with the ancient.
- v) Morph the temporary experiment/interpretation/display into the permanent offer.
- vi) Make use of co-curation and multiple voices, with using the museum as a platform for programming, as well as a venue for exhibits not generated by its own staff.
- vii) Keep up!

Reeve's principles offer an interesting approach to combining the traditional with the contemporary as a means of engaging visitors and a research study designed around these principles to encourage young people to consider how contemporary artworks can relate to more traditional museum pieces would be exciting. Whether young people view museums and contemporary galleries as having distinct functions is, I believe, a subject worthy of further exploration. In this study, I did not explore the physical museum environment in either Kelvingrove Museum or GoMA in sufficient depth. Had I done so, I may have learned more about the participants' perceptions on differences between them and the subsequent effect on their attitudes towards the collections in either environment. (Lexico, online)

9.7 Contributions to the field

In order to raise the profile and status of art and cultural education I have recommended changes in policy and practice in educational establishments and arts institutions. I have proposed developments in curricula in schools, colleges, universities and promoted the creation of further arts opportunities in the public domain. If these theoretical developments are to materialise then I have to work to make the changes happen.

Below, I outline ways in which I can communicate my message to interested parties in the political arena, in education, particularly teacher education and the in the fields of museum and gallery education. My contributions to the field follow. As noted in my introductory chapter, during the twenty-plus years of my professional

career as a teacher I consistently strived to incorporate opportunities for first-hand museum learning into my teaching.

9.7.1 Curriculum Development, Initial Teacher Education (ITE) and Continuing Professional Development (CPD)

In my introduction to this Dissertation I expressed my concern for the place and value awarded to art and design as a subject of value on the curriculum in formal education settings. As noted, in Chapter One, Hickman (2010) shares my concerns. I believe attitudes and practices towards art as a marginalised subject need to shift with a recognition of art, combined with aesthetics as an important means of exploring personal experience, thought and emotion. I did not formally teach this study's participants aesthetics as a concept but I believe the research project offered multiple opportunities for a natural exploration of their aesthetic awareness in relation to original artworks. While that process was intended as a natural one, the findings show as understanding and practical skill in the arts develops, aesthetic understanding and development can effectively be interwoven with art criticism. My study has shown, aesthetic and art knowledge and understanding do evolve to heightened levels of awareness and competence with increased and consistent engagement with original artworks *in situ*.

Most importantly, for the opportunities in aesthetic exploration and development that I would recommend as an important element in formal educational curricula to have an impact they must of necessity feature in Initial Teacher Education (ITE) and Continued Professional Development opportunities for qualified teachers. As Leicester University's significant Learning Impact Research Project (2003) highlighted, there is a lack of understanding on the part of teachers about the learning outcomes associated with museums. That study indicated, that in terms of cultural/museum learning outcomes, that artistic knowledge and skills could be as important as creativity and inspiration. Hence, for cultural learning to be effectively included in the primary curriculum, it needs firstly to be included in ITE and CPD curricula and addressed in ITE and CPD programmes. In future, I shall feature the benefits to young people's cognitive, emotional and social development, as well as to aesthetic and artistic understanding as prominent learning outcomes in the ITE and CPD learning experiences I design for teachers. Visits to museums and galleries to enable teachers to experience engagement with art *in situ* will be the most effective way of communicating the power of original art *in situ* to affect cognitive, emotional and social development. Offering ITE and

CPD art education opportunities that require teachers to respond to printed images of artworks in the more formal educational school or university setting and then following up with first-hand opportunities for engagement with the original artworks in museum settings could be one way of comparing and contrasting any perceived differences in the experiences. Designing ITE and CPD experiences that encourage attendees to explore different forms and genres of original art in a variety of museum and gallery settings could be another way of highlighting the importance of choice and variety of art museum and gallery experiences for young people in formal education. Arising out of the research there is a related range of provision for the development of primary education that I would recommend be addressed in Initial Teacher Education (ITE) and Continuing Professional Development (CPD). These opportunities include:

- i) instilling the value of teaching and learning about cultural awareness;
- ii) instilling the value of cultural learning;
- iii) instilling the value of teaching and learning about aesthetic awareness;
- iv) instilling the value of engaging with original artworks in situ to support children's cognitive development;
- v) instilling the value of engaging with original artworks in situ to support development of children's emotional intelligence to communicate and share;
- vi) instilling the value of engaging with original artworks in situ to participate in a shared or social experience, acknowledging the ideas and artistic interpretative stances of others
- vii) instilling the benefits of regular visits to art institutions to enhance teachers and children's learning about aesthetics, and the practice of art.

Having undertaken this study, and in the light of the above, I would suggest to Directors of galleries and art museums that museum visits could be promoted more purposefully for their art education potential. Directors are aware that today's children are tomorrow's adults. However, the findings of this project demonstrate that educating children in a way that enables them to appreciate and express responses to art in situ now, means that, on entering museums and galleries later in life, they may have a sense of feeling welcome and a comfortable ownership of the space. The young participants in this study grew in confidence to express their ideas and feelings about art as the visits increased in number. They also communicated a change in understanding of what constitutes art as the project progressed and as they had the opportunity for engagement with different forms

and genres of art. It follows then that as adults, their appreciation of original art and art institutions might be more likely to take them into the museums and galleries of the future and to experience a sense of relatability to art of varying genres and forms. Thus in promoting more strongly the benefits of engaging with original art in situ as a means of enhancing children's aesthetic, emotional and cognitive development now, Directors may not only be educating future audiences and but also ensuring the continued existence of their institutions.

On the question of funding visits to museums, while arts funding has been reduced at local and regional government level the Lottery Fund helps in some cases with transport. However, what is needed is more awareness at policy level to include further and subsequent investment from government and Local Authorities. For this to happen policy would need to change at central government levels. Even if funding the arts were not improved, curricula could be - at school, post-16 and in higher education. My work and voice will influence and support change in the right direction here because, as an art and museum educator who works with student teachers, qualified teachers and current/future museum educators, my teaching can convey this message through course content that facilitates and encourages discussion of these themes.

Most importantly however, I believe that opportunities for aesthetic exploration and development should feature in the primary curriculum. I focus here on the significance of the research findings for the formal educational curriculum, specifically in relation to a place for Art and Design and aesthetic education in the primary school. Although there are always staff in schools at all levels who champion the arts, this proposed change in practice would likely require a change in policy and teacher education before the majority of head-teachers and teachers would take action.

In England, the May 2019 release of the new Ofsted inspection framework which required a 'broad and balanced' curriculum, more in line with Scotland's Curriculum for Excellence (2004) than previously, could mean that Ofsted Policy helps shift the privileging of STEM subjects in England. The Scottish Minister for Education announced a major review of the Curriculum for Excellence in February 2020 and while it remains to be seen if a revised curriculum will recognise and value the role of art in cognitive, emotional and social development, my research could contribute to discussions on revised curriculum and the importance of access to museum art collections for young people in Scotland. Other Scottish bodies like

Creative Scotland also have a key role to play in funding and facilitating museum art experiences for young people of school age in Scotland. Creative Scotland, the developmental body for the arts and creative industries in Scotland and an executive non-departmental body of the Scottish Government, published their Creative Learning Plan in 2013 (<https://www.creativescotland.com/resources/our-publications/plans-and-strategy-documents/scotlands-creative-learning-plan>) setting out a vision for Scottish partnership organisations to work together to promote and value culture. The Creative Learning Plan identified two main themes: Creativity and Employability and Creativity in Learning, Teaching, Achievement and Assessment (Creative Scotland, 2013). Creative Scotland and the Creative Learning Plan are instrumental in advocating for innovative arts and creative partnerships between formal educational institutions and public cultural bodies like museums. My study supports the vision of Creative Scotland and my findings could help to inform the validity of their investment in building connections between schools and museums.

9.7.2 Post Graduate Taught Study

My own study inspired me and was the major stimulus in encouraging me to develop a programme which would focus particularly on the key contribution of museum and gallery educators in the education of all visitor groups, but particularly young people. This programme (*Master of Science (MSc) of Museum Education*), encompasses all that I have learned from engaging in my doctoral studies and encourages the study of art education in and through the museum.

The programme encourages participants to consider the theoretical and practical aspects of museum and gallery education and I am able to incorporate the results of my own study as evidence of effective learning in and through the museum. Additionally, the study has equipped me with a wealth of academic literature and research findings for student tutorials and lectures that explore visitor engagement with original art works in situ and the effects of engagement on young people's emotional, cognitive and social development. I am also able to transfer my own learning in the subject of art and its relationship with aesthetics to other themes for which the museum provides a rich source of learning.

The M Sc Museum Education is now in its third year and I make a contribution to the field of museum education by encouraging a respect for the role and value of the museum as an effective place and source of art education and furthermore by

highlighting the critical role of museum and gallery educators in ensuring that young people grow in their knowledge and understanding of art.

9.7.3 National and International Collaborations

Through ongoing formal and informal discussions of my own study, I found myself linking with a number of key institutions and staff who share the same aspirations of engaging young people in and through art. These institutions have willingly become involved in the MSc programme and indeed two museum educators have become associate staff at the University of Glasgow and make an invaluable contribution across the M Sc programme. Some of the key players include Glasgow Museums, National Galleries Scotland, Engage at a national level to the Rijksmuseum, Amsterdam and the Smithsonian Institute, Washington. In addition, key organisations who have a strong focus on inclusion such as ENGAGE (<https://engage.org>) and ENGAGE Scotland (<https://engage.org>) have chosen to become involved in the teaching of the programme. This provides a fantastic opportunity for participants to focus specifically on access and on barriers to engagement, which again provides a perfect vehicle to share my study with others and influence their thinking.

One of the advantages of these links is that it has facilitated the organisation of placements across Scotland, which allows participants to see the work of art educators using collections and spaces to engage young people with artworks first hand. The dissemination of the results of my own study provides a perfect springboard for their own placement and a number of participants have interestingly chosen aspects of young people's engagement with art in museums as the focus of their dissertations.

9.7.4 Development of Further Programmes of Study

When I first embarked on my study, it was essentially related to my own interest and belief that young people not only could benefit but actually had an entitlement to access and learn from museum visits. It was therefore astonishing that as I discussed my results more widely, I found that many others shared my beliefs and aspirations. This encouraged me to look to a bigger arena and to consider the same issues in an international setting.

Consequently, I have now developed an online equivalent of the MSc Museum Education for students unable to attend full-time study in Glasgow. This online programme has attracted students from China to the USA and has challenged me to provide online education that inspires and sustains engagement in the field of museum education study.

Furthermore, these international collaborations inspired me to build an international consortium of museum educators and professionals to design an International Masters in Museum and Heritage Education Studies. This new Masters draws on the combined expertise of museum and heritage educators from renowned international research and teaching institutions: University of Oslo, Tartu University, University of Radboud and the University of Malta, University Ibero, Mexico City and on the expertise of museum professionals drawn from the European Museum Academy, the Smithsonian Institute and many more. While the full details have not yet been decided, one of the core courses to be taught in Glasgow will examine the barriers to young people's engagement with art and I fully expect the results of my study to feature in this. Additionally, colleagues from the University of Oslo who specialize in gallery education have already expressed an interest in collaborative studies around this subject.

9.7.5 Influencing Others

In order to raise the profile and status of art and cultural education I have recommended changes in policy and practice in educational establishments and arts institutions. As an External Examiner for University College London I proposed developments in curricula in the Teach First syllabus for programme participants. Identifying a gap in the curriculum for educational links with prominent local gallery collections, my External Examiner Report recommended links to be established with local museum education professionals. Since I already work with the education team at National Galleries London on the MSc Museum Education, I was able to connect the UCL staff with the NG team with the result being that Teach First participants now experience an art session with the museum education team in the National Gallery.

The University of Glasgow, School of Education is known nationally and internationally as a centre of excellence and is considered to be a leading influence

in Scottish Education. One of our key responsibilities is in working with school partners to provide professional development opportunities. In the past, I have worked with a number of local authorities to provide continuing professional development opportunities in the area of art education and I fully intend to use this vehicle to share my study with art educators in school and to influence school practice with respect to allowing children to study in art in situ as far as possible.

9.7.6 Publications

Clearly, one of the main processes for sharing and disseminating the results of this and future collaborations with international partners (such as the University of Oslo), through appropriate publications. I intend to submit articles to journals such as: The Journal of Aesthetic Education and the International Journal of Art and Design Education (iJADE) the research journal of The National Society for Education in Art and Design (NSEAD). However, beyond academic journals, I would aspire to additionally reach a other audiences through publications such as Times Educational Supplement (TES), Engage and NSEAD's magazine AD.

In addition to such publications, I have recently been asked to edit a new textbook on Museum Education for an established publisher and I will work with the International MSc Museum and Heritage Education Studies consortium group to write the book. One of the chapters in this planned textbook will focus on visitors' engagement with artworks in museums. This is the perfect opportunity for me to discuss my study and to demonstrate the value of learning in and through museums. I am extremely encouraged and enthused by this opportunity as it will allow me to explore not only how museums can help young people to engage with art but also to consider the broader benefits which can be gained such as encouraging critical thinking and nurturing social empathy through art.

9.7.7 Personal Influences

Finally, I believe that my teaching has been informed and enhanced by my studies and that the findings from this project makes a small but useful contribution to research in the field in that teachers and educators may better understand how to help young people to engage in art, how this engagement can develop transferrable skills which can be applied in other contexts such as critical thinking and especially how in situ engagement in museums and galleries can contribute to this.

Additionally, this study influenced my thinking and my teaching with respect to access and inclusion and the entitlement that all young people surely have to experience art first hand regardless of their personal situation. This awareness began to develop as I realised that many of the participants had never experienced any first hand visits to museums or galleries and that this had a considerable impact on their thoughts and feelings about art and their confidence in producing their own art. They attended an excellent school which was located within a local authority which could not afford to cover the cost of such visits. This raised huge questions in my mind and has sown a seed which prompts me to engage in further study to consider how such barriers might be overcome.

As noted in my introductory chapter, during the twenty-plus years of my professional career as a teacher I consistently strived to incorporate opportunities for first-hand museum learning into my planned learning experiences. My own study inspired and has direct application to the programme I developed: *Master of Science (MSc) of Museum Education*. This Masters Course encompasses all I have learned from engaging in my doctoral studies and encourages study of learning in and through the museum. I am able to transfer my own learning in the subject of art and its relationship with aesthetics to other themes for which the museum provides a rich source of learning. The Programme is now in its third year and I make a contribution to the field of museum education by encouraging a healthy respect for the role and value of the museum as an effective place and source of learning. The course is run in collaboration with staff from numerous national and international museums; Glasgow Museums, National Galleries Scotland, Engage at a national level to the Rijksmuseum, Amsterdam and the Smithsonian Institute, Washington.

Creating further opportunities for collaboration with Scottish art museums such as Kelvingrove Museum, GoMA, National Gallery, Edinburgh and Initial Teacher Education students, postgraduate students and/or early career teachers could result in interesting research possibilities following-up on my study's findings. To facilitate such a potential project, as a teacher education provider, I will draw on my excellent relations with Glasgow Museums and Edinburgh Galleries, apropos submitting an Arts and Humanities Research Council (AHRC) Grant partnership bid with schools involved still to be identified. The fascination for contemporary artwork in the young study participants makes me curious to explore this aspect of art education further and I would like to work with museum partners in Scotland to

design and conduct a large-scale study to explore the attitudes and responses of museum visitors to contemporary collections as compared with more traditional art collections. I would also like to focus on access and engagement to museum collections for minority groups, be they from culturally, socially or economically minority backgrounds. I am ever keen to forge international research collaborations and it is my hope that my links with international bodies like the European Museums Academy and the Smithsonian Institute will bear opportunities for research collaborations that enable me to pursue my passion for unearthing visitor attitudes and practices in art museums.

9.8 Professional Knowledge, Understanding and Practice

Undertaking this research has been an invaluable learning experience and its effects on my own practices are already far-reaching.

As noted in my introductory chapter, throughout my professional career as a teacher I have consistently strived to incorporate opportunities for first-hand museum learning into my planned learning experiences for the last twenty years. My doctoral study enabled me to question, explore and deepen my understanding of my chosen field and my research journey has been a transformative one.

Albeit my research experience is limited, this experience has taught me the importance of planning the methodology element with due care and consideration. It has taught me to be more reflective and critical in terms of my thinking.

Further, I believe my teaching has been informed and enhanced by my studies and the resultant findings from this project makes a small but useful contribution to research in the field. Relevant areas in art education and museum studies include strategies for visible thinking, encouraging curiosity, nurturing social empathy through engagement with art and keeping artworks and other museum objects at the heart of teaching of art and design. I hope this study lends support to these areas of research and practice.

The study has also motivated me to work to use theory to inform and challenge my thinking. Also I appreciate more how the power of researching practice inspired and informed my reflections on how I teach art education to student educators. I do address contemporary art but the mainstay of what I teach concentrates more on traditional techniques. The experience at GoMA was eye-opening and the

participants' fascination with the installation made me think about expanding the students' understanding of what 'art' actually is. Of particular interest to me as an art educator was the readiness of the children to engage with a broad range of artistic forms and styles as their opportunities for engagement with art increased with more visits. At the very start of the research project when I interviewed the participants in advance of our first visit to Kelvingrove Museum, they communicated an understanding of art as comprised of figurative drawings and paintings. Observing the children select abstract works, sculptures and installations as the project progressed illuminated to me their ready appetite to embrace 'art' as so much more than the traditional view of drawings or paintings. Conversely, GoMA is a contemporary space featuring more sculptures and installations of an abstract nature than paintings depicting more traditional themes. By the end of the study the children's appreciation of what constitutes art had broadened. This was evidenced by their choices in terms of what they understood as artworks: painting, sculpture, various sorts of installation, decorative art, well-designed products like armour and silverware.

As previously noted, the children's captivation by the Fischli and Weiss film installation and their interest in the sculptures of Niki de Saint Phalle, prompted me to consider further research on young people's attitudes to contemporary art and motivation to engage with art in contemporary galleries. Ganley suggests contemporary art presents themes that are 'relevant and engaging' to young people (2012: 12). In addition to the potential for engagement with contemporary themes, Ganley cites the opportunity for a connection with the artist, the use of 'unconventional materials' and the 'sometimes provocative nature of the work' (2012: 2) as being other reasons for young people to feel that contemporary art is relatable to their lives. Certainly, the participants in this study seemed to relate readily to the contemporary exhibits in GoMA and I would like to explore young people's attitudes to contemporary art in contemporary art spaces more fully.

There are also implications for consideration in my capacity as an art educator of undergraduate student teachers. I believe student teachers need to learn about the explicit benefits of addressing the critical element of art with young people, and discussing the place of aesthetics in learning. I selected my doctorate theme of 'Accessing other worlds: engaging art' because I wanted to explore my own thinking and practices in relation to sustained engagement with artworks in museums and the effects that might have on young people's learning. My own practices will be

impacted by my findings. Namely, I do wish explicitly to address the teaching of knowledge and skills associated with aesthetics in my art lessons and museum education seminars. This, for me, is a crucial outcome of my study. I believe I now have the initial findings on which to build learning experiences for students that address knowledge and skills associated with art and with aesthetics. Too many primary teachers lack confidence in the teaching of art and the fact that art is required to jostle for timetable allocation with another three Expressive Arts (Drama, Music and Physical Education) subjects means very little time is devoted to exploration of art as a subject for emotional and cognitive development in its own right. I believe my research and findings provide a basis from which to encourage further interactive art sessions in museums; looking at original artworks and nurturing confident engagement with collections to encourage growth of artistic knowledge and aesthetic awareness and understanding.

As I see it, I have a duty of care to the study participants. I wanted to tell their story because of a sense of responsibility to my commitment for young people to access to art and art in museums in the hope it will impact and effect their choices in relation to art as they grow and become adults.

A feature of the MSc Museum Education is the dissertation that students are required to undertake as part of their studies. My own doctoral studies have proved invaluable in enabling me to guide the students towards dissertation themes that support their knowledge and understanding of learning in and through the museum. My knowledge and understanding of art education and of museum learning more broadly have been extended and deepened by my doctoral studies. This advancement in knowledge, coupled with my experience of designing a methodology for a major study project have, I believe, positioned me to support others with similar objectives. I also recognise the need to support and encourage students at a time when they may be feeling intense pressure from academic demands and I am convinced this Doctoral journey has been one which has equipped me well for such a task.

9.9 Concluding thoughts

I selected my doctorate theme of ‘Accessing other worlds: engaging art’ because I wanted to explore my own thinking and practices in relation to engagement with artworks in museums and the effects that might have on young people’s learning.

The myriad of knowledge and skill sets this study revealed from engagement with original artworks *in situ*, I believe support an argument for educational policy and curriculum guidelines to address the need for compulsory educational museum visits.

My own practices will be impacted by my findings. As noted above, I do wish to present an explicit argument to student educators and teachers to promote the merits of an art curriculum that incorporates not only a language associated with aesthetics but also the teaching of the associated knowledge and skills into my art lessons. This, for me, is a crucial outcome from this study.

Finally, I reference the Paleolithic cave paintings at Lascaux thought to date back 17,000 years as indicative of the inherent human need and right to express ourselves by visual means. In Week One of the study, during our first visit to Kelvingrove Art Gallery and Museum, one of the children in the group who was not a study participant said to me she wished she could see her artwork hanging in the museum. When I told her she might do so one day and suggested she might wish to study art when she was older, I was saddened to hear her say she would never have that opportunity because 'it wasn't for people like her'. Surely this is about encouraging a sense of entitlement to and enthusiasm for, art, art education and art in museums? It is crucially about the types of messages we (educators, society) send out about art and the elitist attitudes we establish and reinforce. I argue my study shows the potential that emotions and cognition can be nurtured through creating a sense of access, familiarity and an attitude 'this is for me and I can look and give my opinion and talk to others about those opinions'. I hope through engaging with art we can all access other worlds: real, imaginary and imagined.

Glossary

Aesthetic: the aesthetic is experienced using senses, emotions and internal feelings, interwoven with the perception of what is seen and engaged with to express what is seen and unseen.

Aesthetics: aesthetics is the philosophical subject which deals with questions about beauty and artistic taste.

Aesthetic awareness: an awareness of what is seen and engaged with, aroused by an experience explored through the senses, emotions and internal feelings which combine with perception; can also be used to express what can be and has been seen.

Art: in this Dissertation 'art' refers to visual art (paintings, sculptures, digital/electronic/moving images) deliberately created by an artist to express and communicate his or her feelings and ideas and often intended for an audience.

Art appreciation: involves recognition, enjoyment and understanding of something; in the case of this Dissertation, an original artwork.

Art criticism: in this Dissertation, art criticism comes from a place of knowledge about technique, media and the application of analysis and judgement on the merits and flaws in an artwork.

Art evaluation: in this Dissertation, the evaluation of art involves a personal critical response to an artwork.

Aesthetic development: the developing ability to find meaning in imagery using a set of skills that range from being able to name what one sees to sophisticated interpretation on contextual, metaphoric and philosophical levels.

Aesthetic emotions: emotions aroused by works of art in any form, and felt in response to works of art in any form. Aesthetic emotions are not exclusive to visual art.

Aesthetic experience: a heightened response to a scene from life, nature, or artistic work, when senses, feelings and perceptions function harmoniously to tune into the wonder and profundity of existence.

Aesthetic realisation: 1. aesthetic realisation is achieved by an artist when the elements employed in creating an artwork (e.g. form, colour, texture, shape, perspective, design, colour, material) have been successfully combined to express essential qualities of the subject and to communicate to the viewer something of the artist's feelings and thoughts on the subject. 2. aesthetic realisation is achieved when a viewer senses, feels and understands that how the elements employed in creating an artwork (e.g. form, colour, texture, shape, perspective, design, colour, material) have been successfully combined to express essential qualities of the subject and to communicate to the viewer something of the artist's feelings, thoughts on the subject.

Art educator: someone in the field of visual art who teaches others about the history, meaning and social purposes of art, and the techniques involved in the creation of art forms, and also perhaps the appreciation of the place of art in history.

Art industry: the art industry involves the market amongst collectors, galleries, dealers and auction houses in the business of buying and selling art.

Art museum: an art museum is generally a purpose-built building that houses art, cultural and historical treasures and artefacts. Major public museums are often considered to be guardians of a city's or a nation's treasures.

Art production: the making of original artwork in any art form.

Artistic: having or revealing natural creative skill in the arts.

Artistic taste: the capacity to take pleasure in particular artistic and natural objects, to be able to identify the constituent elements in such purposes, and discern specific unique properties.

Cognition: at its purest, cognition is thinking. According to Wikipedia, however, cognition refers to "the mental action or process of acquiring knowledge and understanding through thought, experience, and the senses". It encompasses many aspects of intellectual functions and processes such as attention, the formation of knowledge, memory, and working memory, judgement, and evaluation reasoning and "computation, problem solving and decision making, comprehension and production of language. Cognitive processes use existing knowledge and generate new knowledge. <https://en.wikipedia.org/wiki/Cognition>

Cognitive realisation: in this Dissertation, the developing emergence of full intellectual capacity to understand new ideas, insights, explanations.

Creativity: the ability to apply the imagination in finding new ways of thinking about, making or doing things. Highly creative people discover entirely new ways of doing this. However, in the case of the majority of people, when they produce an artistic product that is novel to them personally, they are also applying creativity.

Criticism: in this Dissertation, the application of analysis on and judgement of the merits and flaws in an artwork.

Cultural capital: in this Dissertation, essential knowledge and skills needed to be able to function in and contribute to society. Wikipedia suggests, sociologically, cultural capital comprises the assets that promote social mobility in a stratified society. https://en.wikipedia.org/wiki/Cultural_capital

Culture: on the one hand, culture is the collection of ideas, customs and social behaviour of any society or group. While the culture of the hegemony of Western civilisation includes the high arts and other manifestations of intellectual achievement, sub-groups within any society may favour other forms of art.

Emotions: Wikipedia suggests that emotions are physiological states associated with the nervous system brought on by neurophysiological changes variously related to thoughts, feelings, behavioural responses, and a degree of pleasure or displeasure. There is currently no scientific consensus on a definition. <https://en.wikipedia.org/wiki/Emotion>

Emotional development: ‘emotional development refers to the ability to recognize, express, and manage feelings at different stages of life and to have empathy for the feelings of others’ <https://www.pgpedia.com/e/emotional-development>. This quote, drawn from Hearron and Hildebrand (2003), identifies the component attributes of emotional development. I was exploring whether, in the children involved, these attributes grew more refined and matured over the course of the study.

Emotional experience: the arousal of intense feelings in response to an experience.

Emotional expression: in this Dissertation, the expression of feelings communicated visually in an artwork.

Emotional realisation: emotional realisation is achieved when an artist successfully communicates feelings visually in an artwork.

Engagement with artwork: for the children in this study, the experience of engagement with artwork involved looking at and discussing art.

‘Engagement with artwork’ compared to ‘interpretation of artwork’: engagement for the children in this study involved them looking at and discussing art. For that to happen, I helped make the art accessible to them before they thought about interpretation. Interpretation involves the application of knowledge. In this study, it was essential to build children’s confidence and knowledge to encourage them to engage with art to help them to look at an artwork closely to see how it was made and what it contains.

Evaluation: consideration of the various aspects that may have applied to the creation of an artwork including time and effort involved in its creation and, for example, theme, qualities, use of material(s), use of colour, proportion and detail.

Gallery: a gallery is a space dedicated to housing artworks. A private gallery may be a business concern wherein artworks are bought and sold in addition to being viewed. According to Engage-the lead advocacy and training network for gallery education, gallery organisations may enable dynamic communities of artists, arts, educators, freelancers and organisations to engage in open exchanges that everyone to learn and benefit from the arts (<https://engage.org/gallery-education/>)

Historical objects: on display in museums, historical objects reflect something of the originating culture of previous periods and places. Some artefacts may be old/ancient works of art, but many are more simple everyday objects discovered on archaeological digs.

Human capital: (adapted from Wikipedia) the skills, knowledge and experience possessed by an individual or population in terms of their value for cost to an organisation or country. https://en.wikipedia.org/wiki/Human_capital

Interactive: in museums’ interactive’ described the communication between person and computers or other technological tools which, by allowing visitors to key in their input in response to works of art, helps them to engage with artworks.

Interactive technologies: in museums, interactive computers technologies are computerised, technological tools which, by allowing visitors to key in their input in response to works of art, helps them engage with artworks.

Interpretation: an explanation of the meaning in or behind an artwork.

Knowledge economy: a system whereby 'production and services based on knowledge-intensive activities that contribute to an accelerated pace of technical advance, as well as rapid obsolescence. The key component of a knowledge economy is a greater reliance on intellectual capabilities than on physical inputs or natural resources', Powell, W.W. and Snellman, K. (2004) The Knowledge Economy. *Annual Review of Sociology*. 30: 199-220, p.119.

Museum: linking present, past and future, a museum is an institution or building, which houses and exhibits artefacts and works of art of local, national, international, cultural, interest and value.

Museum learning: various kinds of learning taking place in any museum. Depending on role and remit, museum learning varies from one institution to another.

Other worlds: however varied and various our circumstances, we live in a real world in real time. 'Other worlds' belong in different places, times and circumstances to our own. These may be real, imagined or imaginary.

Perception: at its most straightforward, perception is the interpretation of sensory data. Beyond the scope of this Dissertation however, in the philosophy of perception, the question of commonalities and differences between perception and cognition is complex, concatenated and very seriously debated.)

References

- Acer, D. and Ömeroğlu, E. (2008) 'A study on the effect of aesthetic education on the development of aesthetic judgment of six-year-old children', *Early Childhood Education Journal*, 35:4, pp. 335-342.
- Adams, M., Falk, J. and Dierking, L. (2003) Things change: museums, learning, and research in M. Xanthoudaki, L. Tickle and V. Sekules (eds) *Researching Visual Arts Education in Museums and Galleries: An international Reader*. Dordrecht, The Netherlands: Kluwer Academic Publishers. pp. 15-32.
- Addison, N., Burgess, L., Steers, J. and Trowell, J. (2010) *Understanding art education: Engaging reflexively with practice*. Oxford: Routledge.
- Allison, P., Gray, S., Martindale, R., Nash, C., Sproule, J. and Wang, J. (2015) 'Exploring contributions of project based learning to Health and Wellbeing in secondary education', *Improving Schools*, 18:3, pp. 207-220.
- Alasuutari, P. (1995) *Researching culture: Qualitative method and cultural studies*. London: SAGE Publications Ltd.
- Anderson, T. (1993) 'Defining and structuring art criticism for education', *Studies in Art Education*, 34:4, pp. 199-208.
- Andre, L., Durksen, T. and Volman, M.L. (2017) 'Museums as avenues of learning for children: A decade of research', *Learning Environments Research*, 20, pp. 47-76.
- Baker, A.C., Jensen, P.J., Kolb, D.A. (2002) *Conversational learning: An experiential approach to knowledge creation*. Westport, Connecticut and London: Quorum Books.
- Bal, M. and Bryson, N. (1991) 'Semiotics and art history', *The Art Bulletin*, 73:2, pp.174-208.
- Bamberger, Y. and Tal, T. (2007) 'The learning environment of natural history museums: Multiple ways to capture students' views', *Learning Environments Research*, 12:2, pp. 115-129.
- Barrett, T. (2007) 'Teaching toward appreciation in the Visual Arts', in L. Bressler, (ed) *The International Handbook of Research in Arts Education*, Illinois USA: Springer, pp. 639-654.
- Ben-Ze'ev, A. (2000a) *The subtlety of emotions*. Boston, USA: Massachusetts Institute of Technology.
- Ben-Ze'ev, A. (2000b) 'Nurturing aesthetic awareness in young children: Developmentally appropriate art viewing experiences', *Art Education*, 59:3, pp. 20-35.
- Bigley, J.D., Fesenmaier, D.R., Lane, M. and Roehl, W.S. (1992) 'The assessment of museum member motivations: a case study', *Visitor Studies: Theory, Research and Practice*, 4:1, pp. 72-83.
- Bivens, F., Moriarty, K. and Taylor, P. (2009) 'Transformative education and its potential for changing the lives of children in disempowering contexts', *Institute of Development Studies Bulletin*, 40: 1, pp. 98-108.

- Boud, D. and Feletti, G. (1997) *The challenge of problem-based learning*, 2nd edition. London: Kogan Page.
- Bourdieu, P. and Nice, R. (1980) 'The production of belief: Contribution to an economy of symbolic good', *Media Culture Society*, 2:2, pp.261-193.
- Bourdieu, P (1984) *Distinction: A social critique of the judgement of taste*. Translated by Richard Nice. Cambridge: Polity Press.
- Bower, G.H. (1992) 'How might emotions affect learning?' in S. A. Christianson (ed) *The handbook of emotion and memory: Research and theory*. New York, USA: Psychology Press. pp. 3-32.
- Brandsford, J.D., Brown, A.L. and Cocking, R.R. (eds) (1999) *How people learn: Brain, mind, experience and school*. Washington, DC: National Academy Press.
- Braun, V. and Clarke, V. (2006) 'Using thematic analysis in psychology', *Qualitative Research in Psychology*, 3:2, pp. 77-101.
- Breakwell G.M. (1990) *Interviewing*. London: Routledge, British Psychological Society.
- Bromberg, W. (1938) 'The meaning of time for children', *The American Journal of Orthopsychiatry*, 8: 1, pp. 142-147.
- Brown, M. and Korzenik, D. (1993) *Art making and education. Disciplines in art education: Contexts of understanding*. Baltimore USA: University of Illinois Press.
- Bryan, J. (2011) *Big shiny transport and animals: Consultation for a museum to inspire* at https://engage.org/wp-content/uploads/2014/06/engage34_ExperiencingGalleryArchitecture.pdf (Last accessed: 4/6/20)
- Burnard, P. (2006) 'Telling half the story: Making explicit the significance of methods and methodologies in music education research', *Music Education Research*, 8:2, pp.143-152, 10.1080/14613800600827730
- Carroll, N. (2000) 'Art and the domain of the aesthetic', *British Journal of Aesthetics*, 40:2, pp.191-208.
- Cassidy, S. (2004) 'Learning styles: An overview of theories, models and measures'. *Educational Psychology*, 24:4, pp. 419-444.
- Centre for Economics and Business Research (CEBR) (2017) *Contribution of the arts and culture industry to the UK economy: An updated assessment of the macroeconomic contributions of the arts and culture industry to the national and regional economies of the UK: report for the Arts Council England* at https://www.artscouncil.org.uk/sites/default/files/download-file/Contribution_arts_culture_industry_UK_economy.pdf (last accessed 12/6/20).
- Centre for Economics and Business Research (CEBR) (2019) *Contribution of Arts and Culture Industry to the UK Economy: report for the Arts Council England* at https://www.artscouncil.org.uk/sites/default/files/download-file/Economic_impact_of_arts_and_culture_on_the_national_economy_FINAL_0_0.PDF (last accessed 12/6/20).
- Chapman, L. H. (1978) *Approaches to art in education*. New York, USA: Harcourt, Brace, Jovanovich.

- Chatterjee, A. (2014) *The aesthetic brain: How we evolved to desire beauty and enjoy art*. New York, USA: Oxford University Press.
- Christianson, S. and Loftus, E.F. (1987) 'Memory for traumatic events', *Applied Cognitive Psychology*, 1: 4, pp. 225-239.
- Clarke, V. and Braun, V. (2013) 'Teaching thematic analysis: Overcoming challenges and developing strategies for effective learning'. *The Psychologist*, 26:2. pp. 120-123.
- Coffey, A., and Atkinson, P. (1996) *Making sense of qualitative data: Complementary research strategies*. London, Thousand Oaks, CA: SAGE Publications Ltd.
- Cohen, D. and Crabtree, B (2006) *Qualitative research guidelines project* at <http://www.qualres.org/HomeEval-3664.html> (Last accessed 5/5/20)
- Cohen, L., Manion, L. and Morrison, K. (2007) *Research methods in education*, 6th edition. London: Routledge.
- Cohen, L., Manion, L. and Morrison, K. (2011) *Research methods in education*, 7th edition. London: Routledge.
- Colombo, C.F. (2014) *Interiors for art exhibiting spaces or exhibited spaces?* at https://engage.org/wp-content/uploads/2014/06/engage34_ExperiencingGalleryArchitecture.pdf (Last accessed: 4/2/20).
- Cooper, B. (2018) *Primary Colours: the Decline of Arts Education in Primary Schools and How it Can Be Reversed* at <https://fabians.org.uk/wp-content/uploads/2019/01/FS-Primary-Colours-Report-WEB-FINAL.pdf> (last accessed 3/3/20).
- Costantino, T.E. (2002) 'Problem-based learning: A concrete approach to a teaching aesthetics', *A Journal of Issues and Research*, 43:3, pp. 219-231.
- Costantino, T.E. (2007) 'Articulating aesthetic understanding through art making', *International Journal of Education and the Arts*, 8:1, pp.1-25.
- Cox, S. (2005) 'Intention and meaning in young children's drawings', *The International Journal of Art and Design Education*, 24: 2, pp. 115-125.
- Crane, D. (1992) 'High culture versus popular culture: A reconceptualization of recorded cultures', in M. Lamont and M. Fournier (eds) *Cultivating Differences: symbolic boundaries and the making of inequality*. Chicago and London: University of Chicago Press. pp.58-74.
- Creswell, J.W. (2013) *Qualitative inquiry and research design: Choosing among five approaches*, 3rd edition. London: SAGE Publications Ltd.
- Croker, R. (2011) *You produce space* at https://engage.org/wp-content/uploads/2014/06/engage34_ExperiencingGalleryArchitecture.pdf (Last accessed: 4/6/20)
- Cupchik, G. C. and Winston A. C. (1996) 'Confluence and divergence in empirical aesthetics philosophy and mainstream psychology in J Grafman, and D. Zaidel, *Handbook of perception and cognition: Cognitive ecology*. San Diego, CA, USA: Academic Press.

- Curry, L. (1983) *An organisation of learning styles theories and constructs*. Paper presented : Annual Meeting of the American Research Association in Montreal and Quebec, 11-15 April, 1983.
- Danko-McGhee, K. (2006) 'Nurturing aesthetic awareness in young children: Developmentally appropriate art viewing experiences', *Art Education*, 59(3), 20-35.
- Denzin, N. K. and Lincoln, Y. S. (2000) *Handbook of qualitative research*. Thousand Oaks, California, USA: SAGE Publications Ltd.
- Denzin, N. K. and Lincoln, Y. S. (2008) *Handbook collecting and interpreting qualitative research*. Thousand Oaks, California, USA: SAGE Publications Ltd.
- Denzin, N.K. and Lincoln, Y.S. (2005) *The SAGE handbook of qualitative research*, 3rd edition. London: SAGE Publications Ltd.
- Denzin, N.K. and Lincoln, Y.S. (2011) *The SAGE handbook of qualitative research*, 4th edition. London: SAGE Publications Ltd.
- Dewey, J. (1910) *How we think*. Boston, USA: D.C. Heath and Company.
- Dewey J. (2005) (originally published, 1934) *Art as experience*. New York: Penguin Group.
- Dissanayake, E. (1995) *Homo aestheticus: where art comes from and why*. Seattle, USA: University of Washington Press.
- Duh, M. (2016) 'Art appreciation for developing communication skills among preschool children', *Center for Educational Policy Studies Journal*, 6:1, pp. 71-94.
- Duh and Bowen (2014) 'The development of art abilities of pupils in primary schools', *The New Educational Review*, 5:2, pp. 42-54.
- Duh, M. and Vrljic, T. (2003) in Duh, M., Cragan, B. and Huzjak, M. (2012) 'Quality and quantity of teaching art appreciation: The effect of school systems on students', *Croatian Journal of Education*, 14: 3, pp. 625-655.
- Duh, M., Cragan, B. and Huzjak, M. (2012) 'Quality and quantity of teaching art appreciation: The effect of school systems on students', *Croatian Journal of Education*, 14:3, pp. 625-655.
- Duh, M., and Zupancic, T. (2011) 'The method of aesthetic transfer. An outline of a specific method of visual arts didactics', *Croatian Journal of Education*, 13: 1, pp. 42- 75.
- Durant, S.R. (1996) 'Reflections on museum education at Dulwich Picture Gallery', *Art Education*, 49:1, pp. 15-24.
- Eaton, M.M. (2004) 'Art and the aesthetic' in P. Kivy (ed.) *The Blackwell Guide to Aesthetics*, Oxford : Blackwell Publishing Ltd. pp.63-77.
- Education Reform Act 1988 (40) London: HMSO Publications Centre available at: http://www.legislation.gov.uk/ukpga/1988/40/pdfs/ukpga_19880040_en.pdf (last accessed 12/2/2019).
- Education Scotland (2017) *What is Curriculum for Excellence?* at <https://education.gov.scot/education-scotland/scottish-education-system/policy-for-scottish-education/policy-drivers/cfe-building-from-the-statement-appendix-incl-btc1-5/what-is-curriculum-for-excellence> (Last accessed: 12.6.20).

Efland, A. D. (2002) *Art and cognition: Integrating the visual arts in the curriculum*. New York, USA: Teachers College Press & Reston, VA: National Art Education Association.

Egan, K. (2005) *An imaginative approach to teaching*. Hoboken, NJ, USA: Jossey-Bass.

Emerson, R.M., Fretz, R.I. and Shaw, L.L. (2001) *Writing ethnographic fieldnotes*, (2nd ed.). Chicago, London: University of Chicago Press.

Engage(online) at <https://engage.org> ~~achttps://engage.org~~ (Last accessed 3.7.20).

Falk, J.H. (1993) 'Leisure decisions influencing African-American use of museums', *Visitor Behavior*, 8:2, pp. 11-12.

Falk, J.H. (1997) 'Testing a museum exhibition design assumption: effect of explicit labelling of exhibit clusters on visitor concept development', *Science Education*, 81:6, pp. 679-687.

Falk, J.H. (2009) *Identity and the museum visitor experience*. Walnut Creek, CA: Left Coast Press.

Falk, J.H. and Balling, J.D. (1982) 'The field trip milieu: learning and behaviour as a function of contextual events', *Journal of Educational Research*, 76:1, pp. 22-28.

Falk, J.H. and Dierking, L.D. (2000) *Learning from museums visitor experiences and the making of meaning*. Berkeley, CA, USA.: AltaMira Press.

Falk, J.H. and Dierking, L.D. (2010) 'The 95 percent solution: school is not where most Americans learn most of their science', *American Scientist*, 98, pp. 486-493.

Falk, J.H. and Dierking, L.D. (2016) *The museum experience revisited*. London, New York: Routledge.

Falk, J.H., Moussouri, T. and Coulson, R. (1998) 'The effect of visitors' agenda on museum learning', *Curator*, 41:2, pp. 106-120.

Falk, J.H. and Storksdieck, M. (2005) 'Using the contextual model of learning to understand visitor learning from a science center exhibition', *Science Education*, 89:5, pp. 744-778.

Fayn, K., Silvia, P.J., Erbas, Y., Niko Tiliopoulos, N. and Kuppens, P. (2017) 'Nuanced aesthetic emotions: Emotion differentiation is related to knowledge of the arts and curiosity', *Cognition and Emotion*, 32:3, pp. 593-599.

Felder, R.M. and Silverman, L.K. (1988) 'Learning and teaching styles in engineering education', *Engineering Education*, 78:7, pp.674-681.

Felder, R.M. and Spurlin, J. (2005) 'Applications, reliability and validity of the index of learning styles', *International Journal of Engineering Education*, 21:1, pp.103-112.

Feldman, E.B. (1970) *Becoming human through art: Aesthetic experience in the school*. New Jersey, Englewood Cliffs, USA: Prentice Hall.

- Fleming, M. (2012) *The arts in education: An introduction to aesthetics, theory and pedagogy*. London: Taylor Francis Ltd.
- Fowler, F. J. Jr (2009) *Survey research methods*, 4th edition. Thousand Oaks California: SAGE Publications Ltd.
- Francis, M.C., Mulder, T. C. & Stark, J.S.(1995). *Intentional learning: A process for learning to learn in the accounting curriculum*. American Accounting Association: Sarasota, FL.12.
- Freedman, K. (2000) 'Social perspectives on art education in the U.S.: Teaching visual culture in a democracy', *Studies in Art Education*, 41:4, pp. 314-329.
- Freedman, K. (2003) *Teaching visual culture: Curriculum, aesthetics and the social life of art*. London: Teachers College Columbia University Press and the National Art Education Association.
- Freedman, K. and Stuhr, P. (2004) Curriculum change for the 21st Century: Visual culture in art education, in E.W. Eisner, and M.D. Day, (eds) *Handbook of Research and Policy in Art Education*. New Jersey, USA: Taylor Francis. Pp. 815-828.
- Frijda, N. H. (1988) 'The laws of emotion', *American Psychologist*, 43:5, pp 349-358.
- Frijda, N. H. (1993) 'The place of appraisal in emotion', *Cognition and Emotion* 7 (3-4), pp. 357-388.
- Frijda, N. H. and Mesquita, B. (1994) 'The social roles and functions of emotions', in S. Kitayama and H. R. Markus (eds), *Emotion and culture: Empirical studies of mutual influence*. Washington, DC, USA: American Psychological Association. Pp. 51-87.
- Fuirer, M. (2005) *Jolt, catalyst, spark! Encounters with artworks in the schools programme at Tate Modern* at <https://www.tate.org.uk/research/publications/tate-papers/04/jolt-catalyst-spark-encounters-with-artworks-in-schools-programme-tate-modern> (last accessed 26/01/20).
- Ganley, C. (2012) *Engaging young people in the 'the art of our time?'* at <https://engage.org/journals/engage-31/> (last accessed 26/5/20).
- Gardner, H. (1983) *Frames of mind: Theory of multiple intelligences*. New York, USA: Basic Books.
- Gardner, H. (1993) *Multiple intelligences: The theory in practice*. New York, USA: Basic Books.
- Gardner, H. and Hatch, T. (1989) 'Multiple intelligences go to school: Educational implications of the theory of multiple intelligences', *Educational Researcher*, 18:8, pp. 4-10.
- Gasson, S. (2004) Rigor in grounded theory research: An interpretive perspective on generating theory from qualitative field studies in M. E. Whitman & A. B. Woszczyński (eds) *The handbook of information systems research*. Hershey, PA: Idea Group. pp. 79-102.
- Gibbs, G. (2007) *Analyzing qualitative data*. London: SAGE Publications Ltd.

- Glanz, J. (2008) 'John Dewey's critique of scientific dogmatism in education with implications for current supervisory practice within a standards-based environment'. Paper presentation at *the annual meeting of the American Educational Research Association (AERA 2008) supervision and instructional leadership SIG*. March, 2008, New York City.
- Global Partnership for Education (GPE) (2020) *21st Century Skills: What Potential Role for the Global Partnership for Education? A Landscape Review* at <https://www.globalpartnership.org/sites/default/files/document/file/2020-01-GPE-21-century-skills-report.pdf> (last accessed 26/5/20).
- Goldman, A. (2004) Evaluating art in P. Kivy (ed) *The Blackwell guide to aesthetics*. Malden, MA, USA: Blackwell. pp. 93-108.
- Goodman, N. (1989) 'Visual culture/symbols'in R. Arnheim (ed) *Thoughts on Art Education Occasional Papers No. 2*. Santa Monica, USA: Getty Centre for the Arts.
- Greene, M. (1977) 'Toward wide-awakeness: An argument for the arts and humanities in education', *Teachers College Record*, 79:1, pp. 119-125.
- Harari, Y.N. (2014) *Sapiens: a brief history of humankind*. Toronto, Canada: McClelland and Stewart, a division of Random House of Canada Limited.
- Hawkey, R. (2006) Digital technologies and museum learning in C. Lang, J. Reeve, and V. Woolard (eds) *The Responsive Museum: working with audiences in the twenty-first century*. London. Routledge. pp. 115-116.
- Hearron, P. F. & Hildebrand, V. (2003) *Management of Child Development Centres* at <http://www.education.com/reference/article/social-emotional-development-2/> (last accessed 16.7.20)
- Heid, K. A. (2008) 'Care, sociocultural practice, and aesthetic experience in the art classroom', *Visual Arts Research*, 34:1, pp. 87-98.
- Heid, K. A. (2015) 'Aesthetic development: A cognitive experience', *Art Education*, 58:5, pp.48-53.
- Heid, K. A., Estabrook, M. and Nostrant, C. (2009) 'Dancing with line: Inquiry, democracy, and aesthetic development as an approach to art education', *International Journal of Education & the Arts*, 10:3. pp. 1-21.
- Hernandi, P. (ed.) (1989) *The rhetoric of interpretation and the interpretation of the rhetoric*. London: Duke University Press.
- Hickman, R. (2010) *Why we make art and why it is taught*. Bristol: Intellect Ltd.
- Hill, M. (2005) Ethical considerations in researching children's experiences, in Green, S. and Hogan, D. (eds) *Researching Children's Experience: Approaches and Methods*. London: Sage.
- Hood, M. (1983) 'Staying away: Why people choose to visit museums', *Museum News*, 61:4, pp. 50-57.
- Hooper-Greenhill, E. (1999) *The educational role of the museum*, 2nd edition. Oxford: Routledge.
- Hooper-Greenhill, E. (2007) *Museums and education: Purpose, pedagogy, performance*. Oxford: Routledge.

- Housen, A. (1983) *The eye of the beholder: Measuring aesthetic development* at <https://www.worldcat.org/title/eye-of-the-beholder-measuring-aesthetic-development/oclc/74379839?referer=di&ht=edition> (last accessed 2/2/16).
- Housen, A. (1996). *Studies on aesthetic development*. Minneapolis, USA: American Association of Museums Sourcebook.
- Housen, A. (2000-2001) 'Voices of viewers: Iterative research, theory and practice', *Arts and Learning Research Journal*, 17: 1, pp. 1-12.
- Housen, A. (2001-2002) 'Aesthetic thought, critical thinking and transfer', *Arts and Learning Research Journal*, 18:1, pp. 99-132.
- Housen, A. (2007) *Art viewing and aesthetic development: Designing for the viewer* at <https://vtshome.org/wp-content/uploads/2016/08/2Housen-Art-Viewing-.pdf> (last accessed: 17/1/20).
- Howie, P. & Bagnall, R. (2013) 'A beautiful metaphor: Transformative learning theory', *International Journal of Lifelong Education*, 32:6, pp. 816-836.
- Immordino-Yang, M.H. and Damasio, A. (2007) 'We feel, therefore we learn: the relevance of affective and social neuroscience to education', *Mind, Brain and Education*, 1:1, pp.3-10.
- Johansen, P. (1979) 'An art appreciation teaching model for visual education', *Studies in Art Education*, 20:3, pp. 4-14.
- Kant, I. (1952) *The critique of judgement*. Oxford: The Clarendon Press.
- Kerlavage, S.M. (1995) 'A bunch of naked ladies and a tiger: Children's responses to adult works of art' in C.M. Thompson (ed) *The Visual Arts and Early Childhood Learning*. Reston: National Art Education Association. pp. 56-62.
- Klebesadel, H. (2006) 'Reframing studio art production and critique' in J. Marstine, (ed) *New museum theory and practice: An introduction*. Malden, Mass. Blackwell. pp. 248-262.
- Langer, S. (1953) *Feeling and form*. New York, USA: Charles Scribner's Sons.
- Langkos, S. (2014) *Dissertation in Marketing Management*. Derby: University of Derby.
- Lave, J. and Wenger, E. (1991) *Situated learning: Legitimate peripheral participation*. Cambridge: Cambridge University Press.
- Lazarus, R.S. (1991) *Emotion and adaptation*. New York, USA: Oxford University Press.
- Leder, H., Gerger, G. and Brieber, D. (2015) 'Aesthetic appreciation: Convergence from experimental aesthetics and physiology', in J. P. Huston, M. Nadal, F. Mora, L. F. Agnati, and C. J. Cela-Conde, *Art, aesthetics, and the brain*. Oxford: Oxford University Press. pp.57- 73.
- Leontyev, A.N. (1981) *Activity, consciousness and personality*. Englewood Cliffs, NJ, USA: M. E. Sharpe.

Levi-Strauss, C. (1966) *The savage mind*. Chicago, USA: University of Chicago Press.

Lexico (online) *Meaning of gallery in English* at <https://www.lexico.com/definition/gallery> (last accessed 2/7/20).

Lichtman, M. (2006) *Qualitative research In education: A user's guide*. Thousand Oaks, London, New Delhi: SAGE Publications Ltd.

Lincoln, Y.S., and Guba, E.G. (1985) *Naturalistic enquiry*. London: SAGE Publications Ltd.

Lincoln, Y.S., and Guba, E.G. (1986) 'But is it rigorous? Trustworthiness and authenticity in naturalistic evaluation', in D.D. Williams, (ed) *Naturalistic evaluation*. San Francisco, USA: Jossey-Bass. pp. 73-84.

Lincoln, Y.S., Lynham, S.A. and Guba, E.G. (2011) Paradigmatic controversies, contradictions and emerging confluences, revisited, in N. K. Denzin, and Y. S. Lincoln, (eds) *The SAGE handbook of qualitative research*, 4th edition. London: SAGE Publications Ltd. pp. 97-12.

Linko, M. (2003) The longing for authentic experiences in M. Xanthoudaki, L. Tickle, and V. Sekules (eds) *Researching visual arts education in museums and galleries: An international reader*. Dordrecht, The Netherlands: Kluwer Academic Publishers. pp. 65-75.

Lowenfeld, V., and Brittain, W. L. (1987) *Creative and mental growth*, 8th edition. Upper Saddle River, NJ, USA: Prentice Hall.

Mandler, G. (1992) Memory, arousal, and mood: a theoretical integration in S.A. Christianson (ed) *The Handbook of emotion and memory: research and theory*. Hillsdale, NJ: Erlbaum. pp. 93-110.

Marković, S. (2012) 'Components of aesthetic experience: Aesthetic fascination, aesthetic appraisal, and aesthetic emotion' *i-Perception*, 3:1, pp. 1-17.

Marshall, C.R. (2005) When worlds collide: The contemporary museum as art gallery, in S. MacLeod (ed) *Reshaping museum space: Architecture, design, exhibitions*. London and New York: Routledge. pp. 170-184.

Marshall, S. (1963) *An experiment in education*. Cambridge: Cambridge University Press.

Marstine, J. (ed.) (2006) *New museum theory and practice: An introduction*. Malden, Mass: Blackwell.

Maslow, A. (1954) *Motivation and personality*. New York: Harper and Row.

Mason, D.D.M. and McCarthy, C. (2006) 'The feeling of exclusion: young people's perceptions of art galleries', *Museum Management and Curatorship*, 21: 1, pp. 20-31.

Matarasso, F. (2008) *The seriousness of games art, young people and learning* at https://engage.org/wp-content/uploads/2008/06/Engage22_Young-people-and-agency.pdf (last accessed 7/6/20).

Matusov, E. and Hayes, R. (2000) 'Sociocultural critique of Piaget and Vygotsky', *New Ideas in Psychology*, 18:2, pp. 215-239.

Mayers, M.M. (2005) *A postmodern puzzle: Rewriting the place of the visitor at an art museum*. Abingdon, Oxford: Taylor & Francis.

- Mayhew, A. (2017) *ReBlink* at <http://www.ago.net/reblink> (last accessed 7/6/20).
- McCarthy, M. (2010) 'Experiential learning theory: From theory to practice', *Journal of Business & Economics Research (JBER)*, 8:5, pp. 131-139.
- McLellan, A. (2003) *Art and its public: Museum studies at the millennium*. Oxford, Blackwell Publishing Ltd.
- McLellan, C. (2008) *The art museum from Boullée to Bilbao*. California, USA: University of California Press.
- Meek, J. (2006) *Adopting a lifecycle approach to the evaluation of computers and information technology*. Unpublished PhD Thesis, The University of Birmingham, UK.
- Mezirow, J. (2009) 'Transformative learning theory' in J. Mezirow, and E. W. Taylor (eds), *Transformative learning in practice: Insights from community*. San Francisco, CA.: Jossey-Bass.
- Miles, M.B. and Huberman, A.M. (1994) *Qualitative data analysis*, 2nd edition. Thousand Oaks, London, New Delhi: SAGE Publications Ltd.
- Moore, R. (1995) 'Aesthetics for young people: Problems and prospects', *The Journal of Aesthetic Education*, 28: 3, pp. 5-18.
- Morrow, S.L. (2005) 'Quality and trustworthiness in qualitative research in counselling psychology', *Journal of Counselling Psychology*, 52: 2, pp. 250-260.
- MuseumNext (online) at <https://www.museumnext.com> (last accessed 7/6/20).
- National Society for the Prevention of Cruelty to Children (NSPCC) (2020) *Safeguarding and Child Protection in Schools: NSPCC Learning* at <https://learning.nspcc.org.uk/safeguarding-child-protection-schools> (last accessed 4/5/2020).
- Oakley, A. (2000). *Experiments in knowing: Gender and method in the social sciences*. Cambridge: Polity Press.
- Oatley, K., Keltner, D. and Jenkins, J. (2006) *Understanding emotions*, 2nd edition. Malden, MA, USA: Blackwell.
- O'Doherty, B. (2000) *Inside the white cube: The ideology of gallery space*. London Berkeley and Los Angeles: University of California Press.
- Paris, S.G. and Hapgood, S.E. (2002) Children learning with objects in informal learning environments' in S. G.Paris (ed.) *Perspectives on objects in object centre learning in museums*. Michigan, USA: University of Michigan Press. pp. 37-54.
- Paris, S.G. and Mercer, M.J. (2002) Finding Self in Objects: Identity explorations in museums in G. Leinhardt, K. Crowley, and K. Knutson, (eds) *Learning conversations in museums*. Mahwah, New Jersey and London: Lawrence Erlbaum associates. pp. 401-423.
- Parsons, M.J. (1987) *How we understand art: A cognitive development account of aesthetic experience*. Cambridge: Cambridge University Press.
- PASCAL (online) *Place Management, Social Capital and Learning Regions* at <http://pascalobservatory.org/about/introduction> (last accessed 14/6/ 20).

- PASCAL (online) *PASCAL Special Interest Group at* <http://pascalobservatory.org/activities/special-interest-groups/sig2> (last accessed 7/6/20).
- Pavlou, V. (2013) 'Investigating interrelations in visual arts education: aesthetic enquiry, possibility thinking, and creativity', *International Journal of Education through Art*, 9:3, pp. 71-78.
- Pavlou V., and Kambouri M. (2007) 'Pupils' attitudes towards art teaching in primary school: an evaluation tool', *Studies in Educational Evaluation*, 33: 3/4, pp. 282-301.
- Perry, D. L. (2012) *What makes learning fun? Principles for the design of intrinsically motivating museum exhibits*. Plymouth: Alta Mira Press.
- Pheby, H. (2010) Contemporary art: An immaterial practice? in S.H. Dudley, (ed.) *Museum materialities: Objects, engagements, interpretations*. London, New York: Routledge. Pp. 71-88.
- Piaget, J. (1969/2000) *The psychology of the child*. New York, USA: Basic Books.
- Preziosi, D. (2003) *Brain of earth's body: Art museums and the phantasms of modernity*. Minneapolis, USA: University of Minnesota Press.
- Priestley, M. and Humes, W. (2010) 'The development of Scotland's Curriculum for Excellence: Amnesia and déjà vu', *Oxford Review of Education*, 36:3, pp. 345-361.
- Pringle, E. (2009) *The artist as educator: Examining relationships between art practice and pedagogy in the gallery context at* <https://www.tate.org.uk/research/publications/tate-papers/11/artist-as-educator-examining-relationships-between-art-practice-and-pedagogy-in-gallery-context> (last accessed 26/4/20).
- Pringle, E. and DeWitt, J. (2014) *Perceptions, processes and practices around learning in an art gallery*, at <https://www.tate.org.uk/research/publications/tate-papers/22/perceptions-processes-and-practices-around-learning-in-an-art-gallery> (last accessed 4/5/20).
- Punch, K.F. (2005) *Introduction to Research Methods in Education*. London: SAGE Publications Ltd.
- Reardon and Renilson (2011) *Re-conceptualising the gallery as a principal Twenty-first Century educating force* at https://engage.org/wp-content/uploads/2011/08/engage28_TheNewandRenewedMuseum.pdf (last accessed 7/6/20).
- Reeve, J. (2012) *Keeping up with the world: collecting, displaying and programming the contemporary at the British Museum* at https://engage.org/wp-content/uploads/2012/09/engage31_Thepastinthepresent.pdf (last accessed 12/6/20).
- Research Centre for Museums and Galleries (2003) *Measuring the outcomes and impact of learning in museums, archives and libraries: The learning impact research project end of project paper* at <https://le.ac.uk/rcmg/research-archive/learning-impact-research-project> (last accessed 26/5/20).
- Rice, D. (1987) 'On the ethics of Museum Education', *Museum News*, 65:5, pp. 13-19.

- Rice, D. (1989) 'Examining exhibits', *Museum News*, 68:6, pp. 47-50.
- Rice, D. (2003) 'Museums: theory, practice, and illusion' in A. McClellan (ed), *Art and its publics: Museum Studies at the Millennium*. Oxford: Blackwells Publishing Ltd. pp.77-96.
- Robson, C. and McKartan, K. (2016) *Real World Research*, 4th edition. Oxford: Wiley.
- Rogers, C. (1951) *Client-Centred Therapy: its current practice, implications and theory*. London: Constable.
- Rogers, R. (2016) Whose space? Creating the environments for learning in the responsive Museum' in C. Lang, J. Reeve and V. Woollard (eds). *The responsive museum: Working with audiences in the twenty-first century*. London: Routledge. pp.197-207.
- Rogoff, B. (2003) *The Cultural Nature of Human Development*. Oxford, New York: Oxford University Press.
- Rousseau, J.J. (1762) *Emile or education*. at <https://oll.libertyfund.org/titles/rousseau-emile-or-education> (last accessed 12/6/20).
- Ryan, G.W. and Bernard, H.R. (2003) 'Techniques to identify themes', *Field Methods*, 15: 1, pp. 85-109.
- Saldana, J. (2013) *The coding manual for qualitative researchers*, 2nd edition. London: SAGE Publications Ltd.
- Sameshima, P. (2007) *Seeing red—a pedagogy of parallax*. Youngstown, NY, USA: Cambria Press.
- Sanjek, R. (1990) *Fieldnotes: The makings of anthropology*. Ithaca: Cornell University Press.
- Savva, A. (2003) 'Young pupils' responses to adult works of art', *Contemporary Issues in Early Childhood*, 4: 3, pp. 300-313.
- Savva, A. and Trimis, E. (2005) 'Responses of young children to contemporary art exhibits: The role of artistic experiences', *International Journal of Education and the Arts*, Vol. 6:13, pp. 1-23.
- Scottish Education Department (1988) *5-14 Curriculum Guidelines*. Edinburgh: Scottish Executive.
- Scottish Government (2004) *A Curriculum for Excellence*. Edinburgh, Scottish Executive.
- Scottish Government (2004) *Health and Safety on educational excursions: A good practice guide* at <https://www2.gov.scot/Publications/2004/12/20444/48948> (last accessed 12/6/20).
- Scottish Government (2010) *Education and the arts, culture and creativity: an action plan* at <https://www2.gov.scot/expactionplan> (last accessed 12/6/20).
- Scottish Government (online a) *Curriculum for Excellence: Expressive arts experiences and outcomes* at <https://education.gov.scot/Documents/expressive-arts-eo.pdf> (last accessed 2/12/19).

Scottish Government (2015) *Play strategy for Scotland: learning about play - Investigating play through relevant qualifications in Scotland* at <https://www.gov.scot/publications/play-strategy-scotland-learning-play-investigating-play-through-relevant-qualifications-scotland/pages/5/> (last accessed 15/2/19).

Scottish Government (2019) *National Improvement Framework* at <https://www.gov.scot/policies/schools/national-improvement-framework/> (last accessed 12/6/20).

Seabolt, B.O. (2015) 'Defining art appreciation', *Art Education Journal*, 54: 4, pp.44-49.

Seeley, W. (2013) 'Philosophy of art and empirical aesthetics: Resistance and rapprochement' in P. P. L.Tinio and J. K.Smith (eds) *Cambridge handbook of the psychology of aesthetics and the arts*. New York, USA: Cambridge University Press. pp. 35-59.

Sergiovanni, T. J. (1994) *Building Community in Schools*. San Francisco: Jossey-Bass.

Silverman, D. (2000) *Doing qualitative research: A practical handbook*. London: SAGE Publications Ltd.

Smith, J.K. and Smith, L.F. (2001) 'Spending time on art', *Empirical Studies on the Arts*, 19:2, pp.239-236.

Smith, R.A. (1989) *The sense of art: A study in aesthetic education* at <https://doi.org/10.2190/5MQM-59JH-X21R-JN5J> (last accessed 5/5/20)

Soren, B.J. (2009) 'Museum experiences that change visitors', *Museum Management and Curatorship*, 24:3, pp.233-251.

Sousa, D.A. (2000) *How the brain learns*, 2nd edition. London: Corwin Press.

Stankiewicz, M.A. (2007) 'Capitalising art education: Mapping international histories', in Bressler, L. (ed) *The international handbook of research in Arts Education*. London: Springer. pp. 7-30.

Stapp, C.B. (2016) Defining museum literacy in S. K. Nichols (ed) *Patterns in practice: Selections from the Journal in Museum Education*, Oxford: Routledge. pp. 112-117.

Stolnitz, J. (1960) 'Aesthetics and philosophy of art criticism: A critical introduction', *Journal of Philosophy*, 57:19, pp. 623-625.

Stone, D.L. (2008) 'Children's collections and the art museum', *Visual Arts Research*, 34:1, pp. 75-86.

Strnad, B. (2014) 'Contemporary art or just something: Young children learning through art at the Maribor Art Gallery in Slovenia', *Art in Early Education Journal*, 1:1, pp. 1-20.

Sturken, M. and Cartwright, L. (2009) *Practices of looking: An introduction to visual culture*. Oxford: Oxford University Press.

Stylianides, I. (2003) Significant moments, autobiography and personal encounters with art in M. Xanthoudaki, L. Tickle and V. Sekules (eds) *Researching visual arts education in museums and galleries: An international reader*. Dordrecht, The Netherlands: Kluwer Academic Publishers. pp. 153-165.

- Taylor, C. (2017) 'From systemic exclusion to systemic inclusion: A critical look at museums', *Journal of Museum Education*, 42:2, pp. 155-162.
- Tomko, M. (2007) 'Politics, Performance and Coleridge's "Suspension of Disbelief"', *Victorian Studies*, 49:2, pp. 241-249.
- Tooby, M. (2016) 'Where Does the Museum End?' in C. Lang, J. Reeve and V. Woollard (eds) *The responsive museum: working with audiences in the twenty-first century*. Oxford: Routledge. pp.137-150.
- Tracy, S. J. (2013) *Qualitative methodology matters: Creating and communicating qualitative research with impact*. Hoboken, NJ, USA: Wiley-Blackwell.
- Trimis, E. (1996) 'A developmental art program for pre-school education based on the principles of holistic an in-depth approach method', *Researching the Child's World*, 3:2, pp. 137-151.
- Trimis, E. and Savva, A. (2015) *The in-depth studio approach: Incorporating an art museum program into a pre-primary classroom*. London: Routledge.
- Trochim, M.K. (2020) *Research methods knowledge base* at <https://conjointly.com/kb/deduction-and-induction/> (last accessed 22/5/20).
- Uusitalo, L. and Ahola, E-K, (2008) *Cultural Struggles and the Image of Art Museum* in Uusitalo, L.(ed) *Museum and Visual Art Markets* at <https://aaltodoc.aalto.fi/bitstream/handle/123456789/11028/isbn978952488288.pdf?sequence=1#page=37> (last accessed 4/5/20).
- Van Dongen, N.N.N., Van Strien, J.W. and Dijkstra, K. (2016) 'Implicit emotion regulation in the context of viewing artworks: ERP evidence in response to pleasant and unpleasant pictures', *Brain and Cognition*, 107:1, pp. 48-54.
- Vom Lehn, D. and Heath, C. (2005) 'Accounting for new technology in museum exhibitions', *International Journal of Arts Management*. 7:3. pp. 11-21.
- Vygotsky, L. (1962) *Thought and language*. Cambridge, MA, USA: MIT Press.
- Vygotsky, L. (1978) *Mind in society*. Cambridge, MA, USA: Harvard University Press.
- Vygotsky, L. S. (1987) (1934). 'Thinking and speech 'in R. W. Reiber and A. S. Carton, (eds), *The collected works of L.S. Vygotsky. Vol. 1: Problems in general psychology*. New York, USA: Plenum. pp. 39-285.
- Walsh-Piper, K. (1994) 'Museum education and the aesthetic experience', *Special Issue: Aesthetics for Young People The Journal of Aesthetic Education*, 28:3, pp.105-115.
- Walsh-Piper, K. (2003) *Image to word: Art and creative writing*. London: The Scarecrow Press.
- Weier, K. (2004) Empowering young children in art museums: Letting them take the lead. *Contemporary Issues in Early Childhood*, 5:1, pp. 106-116.
- Wilson, G.B., MacDonald, R.A.R., Byrne, C., Ewing, S. and Sheridan, M. (2008) 'Dread and passion: Primary and secondary teachers' views on teaching the Arts', *The Curriculum Journal*, 19: 1, pp. 37-53.
- Wright, H. (2012) *Children, meaning-making and the arts*, 2nd edition. Frenchs Forest, NSW, Australia: Pearson Australia.

Xanthoudaki, M. (2003) 'Museums, galleries and art education in primary schools', in L. Tickle, V. Sekules, and M. Xanthoudaki (eds) *Researching Visual Arts Education in Museums and Galleries: An International Reader: 2*. Dordrecht, The Netherlands: Kluwer Academic Publishers. Pp. 105-116.

Appendix A: Interview Questions

Pre-project Interview

I am going to ask you some questions about the Kelvingrove Art Gallery and about looking at artwork and what you think about artwork in general.

1. Have you visited the Kelvingrove Art Gallery before?
2. What did you find interesting when you went there?
3. Can you describe a particular painting or sculpture if you think about the Art gallery or the building itself - anything to do with that visit, that maybe has interested you in particular?
4. Do you enjoy looking at artwork in general?
5. Why do you think that is?
6. Has any particular artist influenced you when you were doing your artwork or any particular painting or sculpture that you thought about when you've been doing artwork?

Interview 2: Mid-project interview

1. Did you enjoy your visit to Kelvingrove? If so, can you explain why and if not, why not?
2. What do you think about when you look at art in a gallery? Do you think there is any difference between looking at art in a gallery and looking at it somewhere else, like in a house?
3. Is there a particular piece of artwork that you found really interesting? Maybe what was in a painting interested you or maybe you liked the artist's choice of colours or maybe you liked the way he/she used paint/pastel/pencil? Maybe you liked a particular sculpture? Can you describe it and explain why you found it to be interesting?
4. Do you think that going to Kelvingrove for lots of visits has made you think or feel differently about art and about going to galleries? If yes, can you explain why this might be?
5. As well as looking at art in Kelvingrove, we have been making drawings and paintings. When drawing and painting do you think about the art work you have looked at? Do you ever try to put some of the artists' ideas or the way they use paint and other materials into your own work?

Interview 3: Final project interview

1. What, if anything, interested you when you visited the art galleries?
2. Did you prefer the collection in the GOMA or the one in The Kelvingrove? Can you explain why?
3. Can you describe one of the exhibits that you remember really well and can you tell me why you think you remember it? (may have been answered in 1)
4. Do you think that the exhibits in the two galleries we visited are displayed well? Can you explain?
5. If you could give the museum manager some advice about how the work could be better displayed, what would it be?
6. If you could have your own art gallery, what kind of work would you put into it?
7. Do you think you'll continue to visit galleries and to look at art? Why/not?
8. Do you think that the way you make your own artwork has changed since you became part of this project? If so, how?
9. Is there anything else that you would like to say about being in this project?

Appendix B: Parsons' Stages of Aesthetic Development

Stage One is characterised by a sensuous response to paintings where subject matter is discernible, it is responded to according to its associations; 'I like it because of the dog. We've got a dog and its name is Toby [41]. At this stage, paintings are judged on the basis of their association with other experiences, and liking a painting is the same as judging it.

Stage Two is characterised by the emphasis on the importance of representation. Aesthetic judgement is on the basis of the extent to which recognisable things are realistically depicted; the depiction of beautiful or attractive subject matter makes the painting better; 'You expect something beautiful, like a lady in a boat, or two deer in the mountains '[42].

Stage Three is characterised by a concern for the expressive and emotional aspects of art, often the exclusion of other considerations; 'You've got to have a gut feeling for it. It doesn't matter what the critics say about form and technique '[43]. The criteria of originality and depth of feeling are used as yardsticks at stage three. Parsons noted that at this stage, respondents have scepticism about the possibility of objective judgements about art and about the value of talking about painting.

Stage Four is characterised by an awareness of painting as a social phenomenon, existing within a historical and cultural tradition. There is a concern for and awareness of style and form, and because art is seen as belonging to the public domain, reference is made to the views of others.

Stage Five is characterised by an ability to reconstruct the meanings associated with art-works through critical appraisal of the values underpinning such meanings. Judgement is seen as an individual responsibility within the framework of social discourse.

(1987: 16)

Appendix C: Hickman's Levels of Artistic Complex Understanding

Level One: The concept 'Art' might be used in a restricted and particular way, as in 'art is what we do in school'. The concept of art at this level would tend to be classificatory, and may be dependent upon a limited media based view (e.g. 'Art is painting and drawing'). An individual operating at this level of understanding may have little awareness of the relationship between art done in school to the 'real art' of the art world; a school student could have a concept of art which is relevant to the context of art in the classroom, but this may not be transferable to art in art galleries.

Level Two: At this level, the concept of art might still be classificatory, but will be broader, referring to a more extensive range of media (e.g. 'painting and drawing, sculpture, printing etc'). In addition, there may be a limited 'concept-based' view (e.g. the concept of art might be limited to a single viewpoint such as 'Art is self-expression' or 'Art is creativity'). At this level, there may be a need for a broader understanding of the nature of art, so as not to be negatively disposed to art forms which do not conform to a particular view.

Level Three: This level is termed 'extended concept based'; it is suggested that there may be an awareness of art as a qualitative concept, concerned with the (skilful) arrangement of visual elements according to principles of organisation, to achieve meaningful (expressive, didactic, beautiful, or 'significant') form.

Level Four: This higher, more abstract, level refers to the notion of art in what is known as its 'intensive' and 'extensive' forms. An individual operating at this level of understanding would be able to synthesise theories of art and formulate new ones.

(Hickman: 2010)

Appendix D: Artistic Development - Overview

Table 1: Stages in Artistic development; An Overview, with reference to Parsons ' Stages

Stage One: Favouritism

Lowenfeld:	'Scribbling stage '(ages 2 - 4)
	'Early figurative 'or 'pre-schematic '(ages 4 - 7)
Gardner:	'Immature '(ages 4 - 7)
Housen:	'Accountative '(from pre-school up to age 15)

Stage Two: Beauty and Realism

Lowenfeld:	'Middle to Late Figurative 'or 'schematic stage '(ages 7-9)
	'The stage of dawning realism '(ages 9 - 11)
	'The pseudo-naturalistic stage '(ages 11 - 13)
Gardner:	'Intermediate '(ages 8 - 12) - rigidity, concern for realism
Housen:	'Constructive 'phase (Later adolescence) - viewer constructs a framework for understanding art)

Stage Three: Expressiveness

Lowenfeld:	'The crisis of adolescence '(ages 3 - 17)
Gardner:	'Mature '(ages 4 - 16) - extreme tolerance
Housen:	Development of intellectual understanding*

Stage Four: Style and Form

Housen:	Emotional content* (later adolescence/adulthood)
---------	--

Stage Five: Autonomy/reconstruction of meaning

Housen: 'Re-creative', viewer can reflect upon reflections (mature)

NB: Lowenfeld's stages refer more particularly to children's development in art *making*, while Parsons' stages refer to principal concerns in terms of general engagement with art-works.

*Parsons' stage three (concern with expressiveness) precedes a greater concern for intellectual understanding, whereas the reverse is the case with Housen's stage theory. However, in all stage theories, the sequences are considered to be invariant - stages are not jumped, and *higher stages are not achieved without instruction*.

(Hickman, 2010)

Appendix E: Interview Transcripts

Pre-project Interview

Child One

MJ: Right, Child One. I am just going to ask you some questions about the Kelvingrove Art Gallery and about art and what you think about art. So just answer me as honestly as you can ok? Alright - have you visited the Kelvingrove Art Gallery before?

Child One: Yes, I have. With school.

MJ: You have, ok. When you were there what did you find interesting?

Child One: I saw some really good paintings and some sculptures. And em, the Elephant was one of the ones I liked and the dinosaur. Once I went there I saw the dinosaur and there was this painting. Em about em sleeping beauty and then when... I also went there with my class and then we had act some of the stuff out and one of my friends was sleeping beauty and then we had to all do a performance in front of all the assistants and stuff like that.

MJ: Can you describe any particular painting or sculpture you looked at when you were there or any other painting or sculpture that you have thought about when making your own artwork in the past?

Child One: Hmm...There was this one where we saw em... fairies. Except they weren't good fairies they were bad ones and they were stealing all the babies and stuff like that. So when I next painted I kind of painted babies and fairies as well.

MJ: Did you use any of the ideas that you saw in your artwork?

Child One: Not really. I just thought it was interesting and scary.

MJ: Thank you, Child One. When you are looking at artwork, do you enjoy doing that or not?

Child One: I enjoy it, yeh.

MJ: Why do you think that is?

Child One: Art just makes me feel happy if em, if I don't do art in a while I just don't... you know, feel happy enough to do stuff. Every time I paint and stuff like that. It just makes me happy.

MJ: Ok, thank you.

Museum Week 1

Painting - 'Head of a Girl'

Child One: This portrait is painted by David Gauld and em, he painted a little girl walking through... walking through the woods with trees and leaves. And it reminds me of someone who is my friend. She... she looks like em she's gonna be ...she looks like she's sad and that. Like she's getting hunted or something like that. Em, it was painted in 1893. Em, since that time of the olden days. That's why they can explain her - em, that's why they can explain her clothes.

Museum Week 2

Painting - 'Fairy Lilian' -

Child One: He painted it of a princess. Em, the artist is called D Y Cameron and this painting is called Fairy Lilian and it was about 1995... no 1895. And it was given by James Carfrae Alston in 1909. Em, it's just about a fairy princess and that's... that was obviously really good enough to be painted. So that's why he painted her.

Painting - 'Lilian May Law' -

Child One: This picture is... this portrait is of Lilian May Law painted in 1905. She is wearing a dull dress, dark is white in the contrast is dull. She is still pretty but she's really dull... Child One continues by reading from title card beside painting)
'Whistler, continued to be an inspiration for the Glasgow Boys even in their later years...

Child 'x': I'll stop it now...

Museum Week 3

Painting - 'The Last of the Clan' -

Child 'x': Can you describe the objects that you see in the painting?

Child One: There are pots and vases and horses with saddles and there's ropes so I think it's something to do with the picture and there's a man over there carrying a bag which you might see. And there's a lot of chains which are a wee bit broken and it's kind of messy, with the gates. The wooden gates and there's a stick, a stick box? I think he hasn't arranged them in any kind of way because nobody... nobody cares about how messy the floor is anymore. Because someone is going or leaving for something so they don't, they don't have time to do it. That or maybe he just made it messy and let the person go. Look there's a dead chicken there.

Child 'x': Do you think the objects in this painting tell us anything about the person or people? What might this be?

Child One: The objects in the painting make me feel like the people are lazy. I think his dad died here - and they are sad so they don't have the strength to tidy it up.

Mid-project Interview

MJ: Hello Child One. You are back to talk about your experiences in the Kelvingrove Art Gallery and Museum and to talk a bit about looking at Art, ok. So, I am going to ask you some of these questions and I'd like you to take your time - there's no rush and think about your answers and just tell me whatever comes into your head. OK? So, first of all have you enjoyed going to the Kelvingrove to see the paintings?

Child One: Em, yes I have.

MJ: Why do you think that is?

Child One: Em, the fact that we always go to see very interesting paintings and then we talk about them and then we say what we feel.

MJ: Ok, and what do you think about when you look at art in a gallery, Child One?

Child One: Em, I think about how I can make my art better, like them.

MJ: In what particular way would that be? What helps you to think about how you could make art better do you think?

Child One: Em, well, the painting - I have to think about it when I am looking at it. I think about why it's good and how I can make my painting look like that or even better.

MJ: Ok, do you think it's different looking at a painting or a sculpture in a gallery to looking at it in a house or looking at a piece of art elsewhere?

Child One: Em, yeh, kind of.

MJ: Why do you think that would be? What's different?

Child One: Well, in the art gallery it's more... some have expressions and how they feel, like sadness then happiness, angry and you know just sad. Em, but in the house they mostly draw just like pictures of like outside or in the house or something.

MJ: So when you say that do you mean the kind of paintings you would have on the wall would mostly just be sort of things that maybe aren't as interesting as the kind of paintings you would see in the art gallery?

Child One: Yeh.

MJ: Ok. Is there one particular piece of artwork that stands out for you that you found really interesting in the three visits that you went to the art gallery?

Child One: Em, there is one but I can't remember the name of it.

MJ: Could you describe it for me?

Child One: Yeh, em, it kind of looks like my friend Sophie. It had her hair, it was blond ... ash brown and it had, she had a em, pink dress on. Pink, dark pink and light pink and other pinks. Em, she had pale skin.

MJ: So what made that painting really interesting for you, do you think?

Child One: First of all, she had her eyes... em... and it kind of spoke to me.

MJ: Did it?

Child One: Uh huh.

MJ: Do you think going to the Kelvingrove for lots of visits has made you think differently about art, or look at paintings and sculptures differently?

Child One: Yeh, actually cos when, before when I did art em I just didn't really bother about it. I just did it, but now I actually think about what I'm doing and not just scribble. I take my time.

MJ: Oh, that's interesting. Can you even be a bit more specific because that's a really interesting answer?

Child One: When I went to the art galleries em, I saw some people had used the paint brushes hard and softly. So sometimes before I paint I have to choose if I want to do it hard or softly first as well.

MJ: So, do you think that you try out some of the artists' ideas when you are doing your own work now?

Child One: Em, yeh.

MJ: Ok. Anything else you want to add about, you know, the project or you know your visits to the gallery or your thinking about artwork?

Child One: No, not really.

MJ: Ok. Child One thank you very much.

Museum Week 4

Child One: - Nikki de St Phalle sculpture of crab-like chair

The reason I like this sculpture is it's made into something. You can use it to sit in. It has beautiful patterns and shapes, circles and triangles. It makes me adjust lines because statement is being broken up. I can see circles and love hearts and stripes and triangles and wiggly lines.

Museum Week 5

Marble bust of Queen Victoria -

Child One: Em, this is Queen Victoria em it's quite carved em, with marble or plaster? Em I think her coat is dirty because people have been touching it and I think she is made out of marble. Em I think it's Francis ??? that made this. This part (points to a section on sculpture) is kinda smooth and this is rough and that part is a bit smooth as well (points to the design on the top of the dress). You can see the jewels in the crown and underneath you can see all these patterns and designs.

Museum Week 6

Silverware cabinet-

Child One: I like the way the bowls, cups, mugs everything and the teapots are and I would like to do it because it's things that you would use at home. And it's has silver and I really like it. It's got all the space for it - that's what I like about it.

I think em, this is silverware - I like it because of the bowls and cups and teapots and everything and I love the designs on it, it's just nice. That's how I love it - the display is beautiful and the way it's made, so yeh it's good.

Final Project Interview

MJ: What, if anything, interested you most, do you think, when you visited the art galleries?

Child One: What interested me most?... em... looking at the sculptures, and I liked making the sculptures. I liked the one that was made of old bits of things.

MJ: Did you get ideas from the sculptures you looked at for your own sculpture?

Child One: Uh huh. I looked at how he had made them. What did he use and that kind of thing. They looked scary so I tried that.

MJ: Ok. Did you prefer the collection in the GOMA or the one in the Kelvingrove and why?

Child One: I liked the Kelvingrove cos it was much older and the GOMA is modern days and I always see things from modern days. I never get to see the old days so it's interesting.

MJ: That's an interesting point. Can you describe one of the exhibits in particular that you found really interesting? Whether it was a painting or a sculpture or whatever it was?

Child One: Eh, I liked, I liked the painting where everything was upside down and you didn't know where it was.

MJ: What was it about that painting that interested you?

Child One: It was different from every other painting and it was just like very unusual, but every other painting was quite usual. It made me feel happy and confused.

MJ: Do you think the exhibits in the galleries are exhibited well? Is there anything different that you would do?

Child One: No, not really.

MJ: You quite like the way things are exhibited? Why?

Child One: Because everything is quite interesting there, so there's nothing really to change.

MJ: Ok.

MJ: If you could have your own art gallery, having seen all these works of art, what kind of works from the ones we've looked at would you put into your own gallery if you could pick some of the things out? What do you want to put into your own 'box gallery'?

Child One: Some of the sculptures I saw and some of the things I saw at the Modern Gallery as well, and em just model ones, they're colourful. And the gallery, in the Kelvingrove Gallery is em, it has old things like lots of people can come and see. I'd have some of the old things.

MJ: Yeh. Why do you think you like colourful works of art?

Child One: 'Cause it's quite bright and it makes me happy.

MJ: Ok. Do you think you will continue to look at galleries and to go to galleries and look at artwork?

Child One: Yeh.

MJ: Why?

Child One: 'Cause I like art and sculptures and making things.

MJ: What do you get from a trip to a gallery?

Child One: Um, to see all the nice paintings and sculptures that everybody has made.

MJ: Ok. Do you think the way you make your own artwork has changed since we started visiting the gallery every month?

Child One: Uh huh.

MJ: In what way?

Child One: Mine is more neater. It's better.

MJ: Better in what way?

Child One: I tend to put more, more colour in it than I used to.

MJ: Why do you think it's neater?

Child One: Before I didn't really bother with art, and then now I do because I like art and I know what colours go well together and how to use happy or sad colours.

MJ: Ok. Is there anything else you'd like to say about the project or anything you can remember that really struck you about your visit to the galleries?

Child One: The...the heads that were hanging from the walls. I liked those.

MJ: You liked those, the sculptures? Why? What did you like about the heads?

Child One: 'Cause they're 3D and they have expressions that make people feel happy, sad, angry and that. They make you feel different things.

MJ: Ok, Child One. Thank you..

Child Two

Pre-project Interview

MJ: OK, Child Two. I am going to ask you 5 questions all about art and all about going to the Kelvingrove Art Gallery. Ok?

Child Two: OK.

MJ: So, the first question I am going to ask is, have you been to the Kelvingrove Art Gallery before?

Child Two: Yes. With school in P5.

MJ: You have. So what did you find interesting in the Kelvingrove Art Gallery and Museum when you visited?

Child Two: Emm, I found the ancient Egypt stuff quite interesting.

MJ: Ok, and why did you find that interesting?

Child Two: Because, em, there's a couple of things that you could do yourself. So you could learn how other people put it in the museum.

MJ: Very good, ok. Can you describe any painting or sculpture that you saw in the Kelvingrove that interested you and why that was?

Child Two: Emm, Probably the one with the horse and the people leaving.

MJ: 'The last of the Clan' by Thomas Fayed. OK, do you want to tell me a little about that painting?

Child Two: Em, well it's quite a sad mood because every, these people are leaving and there was a man on a donkey and everybody's crying even the kids were crying.

MJ: Yeh, that is a sad painting. Do you like looking at artwork, Child Two? Do you enjoy it? Can you think why you would enjoy it, or maybe you don't enjoy looking at artwork and why that would be?

Child Two: Em, I quite like looking at artwork, yes.

MJ: Ok, why?

Child Two: Em, because it can be... some artwork can be very interesting where the others isn't as interesting.

MJ: OK, and what do you think makes artwork interesting?

Child Two: Just the way people have put it in the picture, the artist.

MJ: When you have painted or modelled a sculpture in the past, have you ever thought about an artist's work or a painting or a sculpture that you looked at?

Child Two: Em, Not really, No.

MJ: Ok, thank you very much Child Two for those answers.

Museum Week 1

Painting - 'Image of Cunninghame Graham'

Child Two: I like this painting because it's quite interesting and it's quite dark. I quite like what he is wearing. I think that's quite smart and his hair is quite curly with a moustache and beard.

Painting - Anna Pavlova-

Child Two: This is Anna Pavlova and she is a dancer and, in this painting there is lots of expression and lots of colours. Em... the kind of paint this is em... oil on a canvas. I like it very much... like here. She like, just em she's got a nice bright robe thing and it's ...like a nice bright picture.

Museum Week 2

Painting - 'The Pink Parasol:Bertha Case' -

Child Two: I like this painting because it's really colourful and you can tell the lady's expression in it. She seems quite happy. Em, the colours in the painting are quite a mixture because he's got cold colours here but a couple of warm colours here. Umm, I think the artist was trying to create a ...umm... happy mood. Quite exciting about what was going to happen. And the sitter seemed quite happy as well.

Painting - 'Anna Pavlova' -

Child Two: This painting is... I like this painting because it's quite colourful and interesting. I think the painting makes me quite feel... happy and eh, like it's got a lot of movement in it um. These colours in the painting are quite warm colours, but like the green and the blue are kinda cold. Em, I think the artist tried to make a... a sort of moving mood and I think the sitter is quite enjoying this. And this is all about the artist (video camera zooms to title card of painting)

Museum Week 3

Painting - 'The Last of the Clan'

Child Two: I like this painting because it is very, em, it's like an emotional painting and like em there's a lot of village people and I think this man is putting this rope off to let some people go away for war. Um, it quite... it looks like it's on the seaside and there's a lot of straw here and it might be from the donkey. And these bits here which make me think it should be a boat incase it's slippy. So, there's a man on the donkey crying. Like it looks like he is going to start crying and so is this man here. I think the objects in this painting like this big box. I think that that is em, supplies and things. Over here there's things in jars. Their husbands are going off and they will never see them again. It's very sad.

Mid-project Interview

MJ: Hi Child Two. I'm going to ask you some questions about your experiences in the Kelvingrove over the last 3 months. Em, first of all I'm going to ask did you enjoy your visits to the Kelvingrove Art Gallery and Museum?

Child Two: Yes, I did.

MJ: Why did you enjoy them do you think? Can you explain?

Child Two: Em, It was like when we were going about with video cameras. They were quite fun and it was like, I had a good partner to help me if I got confused with anything.

MJ: Ok, and did you enjoy going into the art gallery and looking at the artwork itself do you think?

Child Two: Yes.

MJ: Can you explain why that might be?

Child Two: Um, because there's quite a lot of em paintings with warm colours and I like paintings like that.

MJ: Ok, why do you think that is?

Child Two: I like warm colours - like reds, yellows and all that. They make me feel warm.

MJ: Do you think when you look at a painting or a sculpture in an art gallery different? Is it different to looking at a painting on the wall in your living room maybe, or on a wall in the school?

Child Two: Yes, because em, there are lots of them and they're all over the place, whereas, if it's in your house you know where everything is. It's when you go through Kelvingrove Art Gallery it's all organised and all that. It's different. It's interesting.

MJ: Does the building make you feel different? Or the entrance, or the way things are hung?

Child Two: I think that the way that they are hung is quite nice.

MJ: Ok.

Child Two: Uh huh - like the hanging faces and things.

MJ: Ok. So like the hanging sculpture faces?

Child Two: Yeh.

MJ: Ok. Is there a particular piece of artwork you found particularly interesting when you were going to the art gallery and can you explain to me why you found it interesting?

Child Two: Em, what's it called... the one where the lady is dancing.

MJ: Oh, Anna Pavlova dancing?

Child Two: Yeh.

MJ: Just as you go into the Scottish gallery? Yes, so why - can you tell me why you found that one interesting?

Child Two: Em, because of the warm colours and it's like, the picture's moving and all that. And the dress is quite light and free.

MJ: So why do you like that do you think?

Child Two: Em, because it makes me feel more happy. Cold colours gives you the shivers.

MJ: Ok, so, it makes you feel happy. What about the artists' style of painting, by that I mean the way he or she drew or painted; the colours used, that type of thing? Is that something that you have looked at when looking at paintings?

Child Two: Uh huh, like I try and see how they've painted it - if they've done it across here, up and down or circles and stuff. What colours they've used and where.

MJ: Do you think going to the Kelvingrove for lots of visits has made you feel differently about art? Do you think you've changed in how you look at art and how you make your art?

Child Two: Yes, because I don't... before I wasn't the most interested in art. Like, I liked it but it wasn't, I didn't ever do it a lot. But now at home I draw a lot and draw anything. I have a go.

MJ: You know we've been doing lots of artwork and you're obviously starting to do drawing and things at home, which is wonderful. Do you think, when you are drawing or painting, you think back to something you've looked at and you try to take some of those ideas into your work? Can you maybe give me an example of where you've done that?

Child Two: Em, the way I use a brush. Um, like I've sat and drew my bike and then coloured it and done it in circles, so you can't, it's harder to tell how I've done it. It looks neater and better.

MJ: Oh that's interesting. Ok, so thank you very much Child Two.

Museum Week 4

I quite like the fire thing because... it was like really quick and some parts it wasn't expected but then it just came like, it gave you like a big wow. Em, it was quite a fun one... and it was like - there were lots of circles in it and em, circles and fire and like oily stuff - quite cool.

Child Seven: How did it make you feel?

Child Two: Em, it made me feel quite excited. Em, it was like, it was like you could do it yourself, it looked really easy but it must have been hard to do for the artist.

Child Seven: What patterns did you see - what do you think it was mostly made out of?

Child Two: What patterns did I see - I think it was mostly made out of like rubber tyres and fire. There was quite a lot of fire.

Child Seven: What kind of like - what do you think of him?

Child Two: I thought that it was quite amazing and looked really easy to do. But then I thought if I could do that I'd probably end up burning myself.

Museum Week 5

Bronze statue of a man wearing a cape -

Child Two: I like this sculpture because it's got loads of designs and it's made out of bronze. Em, I think that the artist has put a lot of detail into it like here (points to cuff of jacket) and the creases in his boots. Em, it's like, I think that necklace thing around his neck is quite cool and he's got a sword so it's quite, it's quite... it shows his character and em, and the man who made this was Child (speaks quietly) in about 1890. So it was quite a long time ago. I am wondering what this thing is, it's wood.

Museum Week 6

Crockery Terrine-

Child Two: This is a crockery dish up here and it was used in the olden times for like when you had a feast or something like that.

Child Four: For a special occasion.

Child Two: And it's got quite nice designs on it, which I think is quite nice.

Child Four: What do you think the crockery set is made of?

Child Two: I think it's made out of some kind of glass or marble thing and it seems quite delicate.

Child Four: Do you know how it's like on the glass do you think it's quite precious?

Child Two: Yes, I think it's quite precious. Maybe it's a family thing, like, someone's dead in their family and it's precious.

Child Four: And see like this table - does that make you think of anything, why it's on that?

Child Two: Em, I think the table makes me feel quite suspicious. It looks a bit like a dressing table it doesn't look like a dinner table. So it looks quite... maybe the artist did it intentionally?

Child Four: Ok, Child Two.

Final Project Interview

Absent

Child Three

Pre-project Interview

MJ: Child Three, I am going to ask you a few questions about the Kelvingrove Art Gallery and about art and what you think about art. So my first question for you Child Three is, have you been to the Kelvingrove Art Gallery before?

Child Three: Eh, several times, yeh. I've been with the school once and with my family a few times.

MJ: Ok, what did you find interesting when you went there?

Child Three: Em, Mostly like the paintings and how old they are and which ones are nice and that sort of thing.

MJ: Do you find the building interesting at all?

Child Three: Hm, yeh it's very old and it has been there for a long time.

MJ: You are spot on. Can you describe any particular painting or sculpture that you saw when you went to the Art Gallery and maybe why it interested you for whatever reason.

Child Three: I kinda 'liked all of the paintings.

MJ: You liked them all. Do you enjoy looking at artwork Child Three?

Child Three: Eh, very much. It makes me happy.

MJ: When you've made artwork in the past have you ever tried to use some of the ideas that maybe an artist has used, or have you ever thought about an artist's style of painting?

Child Three: No, not really.

MJ: Ok. Thank you Child Three.

Museum Week 1

Painting of Old Willie -

Child Three: I like this one because it shows how he lives and what he's thinking of. He looks sad maybe because his wife has died or something else sad has happened to him. It makes me feel sad looking at him. It makes me wonder what has happened so I like looking and trying to work it out.

Museum Week 2

Painting of a gentleman with walking stick-

Child Three: This painting shows how rich people of the time looked.

and... the colours in this painting are... are kind of dull and ... and dark colours. I think he's got a good job. It looks like an old painting, because of the colours. Some bits are bright and I like the difference between the bright bits and the dark bits.

Painting of an African man wearing a necklet -

Child Three: I like this painting because it has a mix of colours. Cool colours and it has some warm colours and it shows how he kinda.. like he's in a dark place eh.. He looks like he's staring at something - like he's afraid of something or someone else.

Museum Week 3

Absent

Mid-project Interview

Absent

Museum Week 4)

Absent

Museum Week 5

Absent

Museum Week 6

Suits of Armour & Armour on horse-

Child Three: I like this one because I like how they look important ... and it's em, and it shows and like I thought that they just never put armour on the horses and also why they... on their helmets... like... and it shows the weapons which is very cool.

I think he's just like the, let's say the commander or something, like he's not really the leader. Say he's just like the, let's say the tallest of them all. That's why I chose this. He looks important and I want to know more about him.

Final Project Interview

MJ: So Child Three, what interested you when you visited the art gallery?

Rhys: Em, well what interested me the most was the Old Willie painting. Em, that was the first one we saw. It had dull colours but the man made me wonder.

MJ: Yes.

Child Three: But it kind of like made you wonder what people would have dressed like or looked like and it looked like you know, he'd done hard jobs for a living. And em, he was all dusty and that and em, and just like I describe on his face.

MJ: What kind of expression did he have on his face?

Child Three: He had like a sad expression.

Child Three: Serious and sad.

MJ: Why do you think the artist painted him like that?

Child Three: Em... maybe to feel what it would have been like in the, maybe, the Victorian times.

MJ: How did it make you feel looking at that painting?

Child Three: It made me feel em like, well I'm kind of glad I'm not in the Victorian times. I might have felt sad. It's exactly like the opposite. My life.

MJ: We have much more comfort, don't we?

Child Three: Yeh.

MJ: Can you describe another exhibit maybe that really interested you? Was there anything else that you found really interesting?

Child Three: Em, the other exhibit, no one else went to it, only me and Child Seven. Em, it was this Knight thing. Em, and there was like a guy with golden

armour and his little mask and em, I felt like em, how it would be hard to see through the little holes that's in the mask. He was on a horse and they also put armour on the horse and that and also, I felt that he was the leader because he was the only one on a horse and other people were with him, like beside him. So I felt like he was the leader.

MJ: Do you think the paintings and sculptures in the galleries are arranged well? Do you think you can get a good enough look at everything?

Child Three: Em, yeh. Like em, the em, what was it? The fish one.

MJ: Yes.

Child Three: Em, that wasn't beside anything. It was just a separate painting em, and also I thought it was maybe like a kind of special one. Em, but I don't really think anyone looked at it as much. There was lots to look at so it was strange that nobody really looked at it.

MJ: So you think maybe because it's outside of a gallery space that it's maybe not looked at so much?

Child Three: Yeh.

MJ: That's an interesting point. Anything else?

Child Three: Em, and also the, the floating heads. That was kinda good because it was right at the start, right above us.

MJ: That's interesting.

Child Three: Yeh, and also all the expressions on the faces. They were different expressions. Each of the expressions made me feel different.

MJ: If I said to you, Child Three you are going to have your own art gallery and you can pick things to go into your art gallery. What kind of artwork would you put into your gallery? What do you want to put in your 'box gallery'?

Child Three: Em, I would put kind of em, kind of like happy, powerful kind of paintings in

MJ: Why would those be your choices?

Child Three: Well because people might feel, you know, good about themselves. Like em, happy.

MJ: That's interesting. So you think that would attract people to come to the gallery if it was happy paintings and powerful stuff.

Child Three: Uh huh.

MJ: Ok. Do you think you will continue to visit art galleries after the project?

Child Three: Yeh, be...

MJ: Yeh - Why?

Child Three: Because they're really interesting and make you feel other emotions that you wouldn't feel.

MJ: Very interesting.

Child Three: And also em, if you look at a happy, like a joyful painting you get em well a joyful feeling and em you just feel nice about yourself and all that.

MJ: Do you think the way you make your own artwork now has changed since you did the project? Do you think differently when you are making your artwork?

Child Three: Em, Yeh I think it's em... before I wasn't really em... you know, good at it but now I feel like I can, you know, if I keep on trying I can keep on getting it. In Kelvingrove, you can see that artists do everything so it makes me feel that it's ok to have a go.

MJ: Ok. Anything else that stands out for you in the last 6 months about going to the gallery Child Three that you want to mention?

Child Three: Eh, I thought it was really fun and em, just being with em, you know, partners and eh, cameras. I thought it was really good and fun.

MJ: You enjoyed that bit of it. Fantastic.

Child Four

Pre-project Interview

MJ: Right Child Four. I am just going to ask you some questions about the Kelvingrove Art Gallery and about looking at artwork and what you think about artwork in general, ok? So, have you visited the Kelvingrove Art Gallery before?

Child Four: Yes I have.

MJ: What did you find interesting when you went there?

Child Four: What I found interesting was that all the artworks, they weren't the same they were all different and they were like... there was like colourful ones, there was happy ones, there was sad ones, like, sometimes it can make you like, happy or sad.

MJ: Ok, can you describe a particular painting or sculpture if you think about the museum or even the building itself - anything to do with that visit that maybe has interested you in particular?

Child Four: I quite liked it like when we all like acted out a picture because it, because like, we kind of just thought like, what would happen in real if that was happening for real? Because it like, it wouldn't be real. So you'd need to think about it.

MJ: Ok so, using your imagination, yes.

Child Four: Yes.

MJ: Do you enjoy looking at artwork in general?

Child Four: Yes, I quite like looking at it.

MJ: Why do you think that is?

Child Four: Because like, see if I am drawing sometimes it can give me like, kind of ideas so like see if you are drawing you can, you wouldn't copy it you'd just say I remember that picture and I can use some ideas from it.

MJ: Have you thought about the art you have looked at when doing your artwork or any particular painting or sculpture or anything that you thought about when you've been doing artwork?

Child Four: Not really.

MJ: Ok. Thanks Child Four.

Museum Week 1

Painting - 'The Dance of Spring'

Child Four: I like this... I like this... I like this painting because it's kind of happy and it would make you cheer up if you were sad and it just kind of reminds you like ... it looks like a colourful summer with the girls dancing and they're really happy and you just enjoy what they are doing. And I also like the colours because it's bright and colourful and it really stands out. And all the girls... and all the girls are not like upset, they are happy but they are dancing and they all have friends.

I love this picture because it really stands out. It's colourful, it's happy and it just makes me feel really happy or if you were like feeling down and you just look at it and it kind of reminds you of a time that happens that has made you happy. And

also the dresses are really colourful and... they're just really colourful and they can stand out. And like when you walk past it far away you can just really see the colours. And it's also... and it's also nice because like all the girls are happy but they are doing and they are friends and they all love dancing and they are just like... (smiles)

Child One: Do you know who painted the portrait?

Child Four: Yes - E A Hornell painted this picture.

Child One: OK thank you.

Museum Week 2

Painting - 'Interior: The Orange Blind'

Child Four: I like this painting because, it has , it has kinda light colours. It brings like just em , captures my attention and em I feel that the person in this picture is, rich. She lives in a big house and that's her husband right there (pointing) and you can see the sun through the window and a top light and a screen.

Child One recording: whispers - Speak up

Child Four: Ok, I think the artist has actually arranged them a certain way because everything is just nice and tidy.

Museum Week 3

Painting 'Burns' Cottage, Alloway'

Child One: Em, Can you describe the objects that you see?

Child Four: Well, the objects I see in this painting is the wheelbarrow which is probably pushed into the hay and also there's the animals - like there's a horse and there's also people there and I think this kind of looks like a log. It could be a log. There's lots of animals there's like a kind of dog, it looks like.

Child Four: It looks like that man is kind of getting the animals to come over this way. Yeh and it kinda looks like that person, those two over there are leaving, and so is that man on the horse. So that's how he painted the objects that way. Oh Yeh, and the two ladies are maybe talking about stuff before they leave or before they say goodbye.

Child One: Is there a person or people in the painting - can you describe them, her or them?

Child Four: Well, there's this man who looks like, well I'm not sure kinda 'cos you can't see his face - so he's kinda hiding his face... and there's that man who looks like he's kind of happy because he's like that painted on a horse and with these faces it just looks like they're kind of normal because they don't have a lot of smile and the are wrapped up to be cosy and warm so the look pretty warm as well.

Child One: Thank you. Do you think the objects in this painting can tell anything about the person/people ? What might this be?

Child Four: Well, the objects with that horse it's kind of telling that the man is quite familiar with the place, and the same with the animals there they are kind of leading the man out on the way to leave.

Child One: Thank you.

Mid-project Interview

MJ: Ok, Child Four. I'm going to speak to you about your time in the Kelvingrove. First of all Child Four, I want you to tell me if you have enjoyed going to the Kelvingrove?

Child Four: I've enjoyed it because, like, when we went a lot, I got a better experience. Cos I learned about new arts, about colours, how to paint, sculptures and that.

MJ: Ok, so, learning about colours and learning / getting a different experience and maybe learning a bit more about the paintings, you would say that's why you enjoyed it, yes?

Child Four: Yes.

MJ: What do you think about when you look at art in a gallery, Child Four? Even if you are thinking about a particular painting or sculpture, or just being in the gallery?

Child Four: Well, it depends cos if it's a happy picture I'll kind of get happy, but if it's a sad picture you'll feel kind of sad because you'll feel sorry.

MJ: Can you think of em, a particular painting or sculpture that made you feel a certain way in the gallery?

Child Four: Yes, well the... I felt happy when I saw the picture of the lady dancing. Cos I kinda felt like she was having an amazing time and she loved it, so it kinda made me feel happy.

MJ: And how did the artist manage to create that feeling of her being happy, do you think, in that painting? How did the artist manage to get that feeling of happiness across to you when you look at it?

Child Four: ... he was feeling happy when he painted it. Cos if you weren't happy when you were painting a happy picture you wouldn't really feel like the mood for it.

Child Four: Also the colours were bright colours, like red, orange and yellow.

MJ: Absolutely. Ok, do you think there is any difference between looking at a painting in somewhere like the Kelvingrove Art Gallery and looking at art outside of the Kelvingrove? So maybe looking at it in your living room or looking at it in a shop or in school - is it different when you go to the art gallery do you think?

Child Four: Well, yes because like sometimes when you go to a shop most of them are just like typed and fixed, but these are paintings and drawings.

MJ: Why? Why is that exciting?

Child Four: Well, I think it's exciting because it's real , it's not like kind of they've just printed it and then sended it. It's kind of like the real one and you feel excited.

MJ: Was there anything else that you can think of that really interested you when you looked at them?

Child Four: Well, yes there was an interesting one with a man which was standing, because you never knew if he kinda felt like sad or surprised because he was just kinda, he was all grey and black. Looked kind of sad but you don't know.

MJ: Was that the one of 'Old Willie' standing at the wall? The James Guthrie painting.

Child Four: Yeh.

MJ: And so why, why did you feel that one was interesting?

Child Four: It's not really a picture that you would see because it's really serious and pictures are mostly colourful and happy and not dull.

MJ: Hmm, that's interesting. Do you think going to the Kelvingrove Art Gallery for all these visits has made you think differently about art yourself, or -

Child Four: Yes, I think it has.

MJ: Can you think why that might be?

Child Four: Yes, because maybe when I like draw at home, I maybe like I don't get it right. But see when I've been at the art gallery, I've got better at drawing but I also know that my own drawings can look how I want them. All drawings don't need to be the same so I know that I can draw whatever I want.

MJ: Do you think that you are using some of the ideas from the artwork in the gallery when you look at paintings, when you do your own work?

Child Four: It kind of depends on what I'm painting. Like if I'm maybe painting something like I've maybe saw in the art gallery and it's similar I would maybe add a few bits into it that I saw. If I'm kinda making up my own painting I would make it up myself but I would think about a painting I'd seen.

MJ: Is there anything in particular that you look at in the way an artist has used paint or has drawn with a pencil, or the colours he or she has used, or their style that you can think of that you include in your painting.

Child Four: Well, with paint like sometimes they mix the colours, and unusual colours like you don't, like you haven't really seen. And they use different paint brushes, like there's ones that go down kinda messy and in at the sides. And there's ones that are small for little bits.

MJ: Ah. So did you try different effects yourself?

Child Four: Yeh. I tried pushing down hard and I mixed really bright colours like I've saw.

MJ: Ok Child Four, thank you very much.

Museum Week 4

Child Four - Nikki de St Phalle sculpture:

The reason why I like this sculpture is because the different bits tell different things. That bit's happy but that bit's kind of sad even though it's the same thing. If you look there it kind dark colours and jaggy bits. But this side he's made it happy because of the bright red colours, green and then there's lots of primary colours and round bits. and he's made it out of steel and polyester which kind of makes it like thick and hard.

Child One: What colours do you see?

Child Four: The colour I see most of is red, almost every colour. The shapes I see are wobbly lines and circles and half circles. The patterns I see is the big one and the birds.

Child One: What's it made of?

Child Four: Polyester and steel. That's what it's made of.

Museum Week 5

Floating Heads sculptures -

Child Four: I like this sculpture because like the faces all have different expressions. Like sad, confused, happy, cheerful. And they make me kind of feel like that when you kind of look at them. [Points] and like that one there looks kind of sad and that one there looks happy. Em, that one looks kind of cheerful oh wait, that one is confused, over there. There's lots of the same kind of one.

Child One: What do you think it's made of?

Child Four: Maybe plaster, or plastic, yeh. That's it.

MJ - Questions about making a sculpture

MJ: Hi Child Four, can you tell me a wee bit about what you are doing?

Child Four: Well, I'm kind of just getting like all the shapes together and just using every one and just kind of , I don't really know - I'm just kind of making what comes to my head so I can have a little bit of everything.

MJ: Ok, so when you are doing this is there anything you've looked at - are you thinking about anything you've looked at so far?

Child Four: Well, yeh there is a few things like - see the wall up there? There's loads of colours and just lines and they are all messing around and see when there was the fire video there was lots of parts and just made it move - so, like parts from that.

MJ: Thank you Child Four.

Final Project Interview

MJ: So Child Four, what interested you most in the visit to the galleries.

Child Four: Um, can't really choose cos there's a lot of things that were really interesting. Like, there's quite a lot of things that you wouldn't see now then that you would maybe see before.

MJ: Do you mean things that have been added?

Child Four: No, I mean stuff, like.... if it was like ages ago, back in the olden times you wouldn't see that now. It's quite interesting.

MJ: Ah, I see. So that the things that were really maybe a hundred years old, or seventy years old - paintings and things from then?

Child Four: Yes.

MJ: Did you prefer the collection in the GOMA or the one in the Kelvingrove?

Child Four: Probably the GOMA.

MJ: Why?

Child Four: 'Cause, they both were good but I would choose the GOMA because like, I thought it had quite a lot of colours and all of that and like quite a lot of them were sculptures that I liked more than paintings.

MJ: Can you describe one of the exhibits you remember really well from your visits and can you tell me a wee bit about it?

Child Four: Well, I remember one that was in the Kelvingrove. I think it was a painting. It was like a fairy tale kind of and then like all the fairies - there was a baby, and the fairies were holding the baby.

MJ: Ok, why did that interest you so much do you think?

Child Four: Probably because it's just like a fairytale that's quite old... it made me feel like, mysterious like. Why did the fairies steal the babies? Did they turn bad. Were they good or bad? You don't know. I felt a bit scared for the baby but I didn't know if maybe the fairies were good. It was mysterious.

MJ: Child Four, do you think the exhibits in the galleries we visited are displayed well?

Child Four: Yeh. I think they're good.

MJ: Why? What do you think is good about the way they are displayed?

Child Four: Because like, if there was paintings or sculptures they would all be in together in a room. So it's easier to get to like paintings or sculptures. Like, you could see who the artist of the paintings was and stuff like that.

MJ: Interesting. If you could have your own art gallery what kind of works of art would you put into it? What will you put in your own 'box gallery'?

Child Four: Maybe paintings and sculptures.

MJ: Ok, paintings and sculptures of what?

Child Four: Like, really interesting stuff that happened years and years ago that you wouldn't really find today.

MJ: So, historical paintings and sculpture?

Child Four: Uh huh, or like mysterious stuff what happened, just like today but you wouldn't really see it all the time.

MJ: And what would you want people to think when they looked at these paintings? What kind of emotions would you want them to have do you think?

Child Four: All different kinds.

MJ: Do you think you will continue to go to art galleries after our project?

Child Four: Yeh.

MJ: Why?

Child Four: Because I go there with my mum and my sister and that. Normally about once a month or something. But when I was with you I got taught more and I knew more about it.

MJ: Do you think your own artwork has changed since you have been going on these trips to the galleries?

Child Four: Yeh.

MJ: Can you tell me why? What's different?

Child Four: Em, because like when we were making our sculptures I learnt like how to probably get the shape and flatten and stuff and then for paintings I get like, I know how to like mix the colours and add on to the page and stuff now.

MJ: Do you think about these things when you are looking at art?

Child Four: Um, I just remember them.

MJ: Ok, Child Four. Thank you very much indeed, that's your last interview.

Child Five

Pre-project Interview

Absent

Museum Week 1

Painting - 'Old Willie, A village Worthy'

Child Five: I really like this painting because it's got lots of light and it's got lots of dark in it. And you can really see things... so the picture is a self-portrait and he's took his time with the colours and it looks like it's a picture took by a camera but it's actually been drawn.

Museum Week 2

Painting of a lady in a long white/pink dress - Portrait of Lady Harriet Findlay of Aberlour

Child Five: I really like this picture because... eh, if you come closer you can see there is a lot of pink in the dress and she seems happy and there are so many colours in it and eh, and the bangle she is wearing - real bangles. So yeh, it's a pretty good painting. It's got a lot of warm colours in it except the background, it's black so it makes the bright colours stand out.

Afternoon tea - portrait of lady 'Reflections'

Child Five: It has lots of colour in it but white on the top of the hat, got some white on the table. Date - if you zoom in here you've got the date...

Child's: Ok so where's the date?

Child Five: I think the artist is trying to show, eh... a happy mood and eh... she's quite happy as well.

Museum Week 3

Painting landscape with a fortress in the background? - Carisbrooke castle

Child Five: I really like this painting. It has this nice sunset and there's a couple of cats down here and I think that these people live here, in this palace here and get their cats the milk off the cow. And if you can look at it (the painting) you get a nice landscape of the, I think it's Scotland? And there's a couple of buildings and the sunset's so bright. There's a big tree up here and I think if it's raining they'll stay here. This is how they will get their wood.

They are sad because they thought they had to look up to this person and do what he says. And I think they are sad because they want to get off this place to start a new life and not get bossed around by this man here em, and over here he's told them to get the wood so they can build a fire for him. Next to him, here I would think it would be (points). And if you look at the back here it's a nice landscape so I think it's an Island with a castle and em they have to look up to this man and if they don't I think he's going to punish them. I think they look sad.

Mid-project Interview

MJ: Hi, Child Five. So first of all I'm going to start with a very simple question. Have you enjoyed your trips to the Kelvingrove?

Child Five: Yes, I have.

MJ: You have - Can you explain why you've enjoyed going to the Kelvingrove?

Child Five: 'Cause I like learning about art and it's just fun to go with all my friends.

MJ: What do you think about when you look at art in a gallery?

Child Five: Em, oh em, I think about hmmm, right has this got a happy expression or is it a sad expression on it.

MJ: Tell me a bit more?

Child Five: and em, when I look at it it's interesting because of all the colours, contrasts and shapes.

MJ: Ok, so you are looking at things like that. Do you think it's different looking at art in an art gallery instead of looking at art, maybe on the wall in the house?

Child Five: Yes.

MJ: Can you tell me why?

Child Five: Because if you think about it on walls it's mostly just photos or drawings. It's never real paintings and I think paintings have more colour and more stuff in them.

MJ: Is there anything different you see in the paintings in the Kelvingrove as compared with something you would have hanging on the wall at home?

Child Five: Em, the ones, em see I don't have any on the walls at home so I can't really answer that question.

MJ: What about even in school? There are some paintings on the wall in school.

Child Five: If you think about it, people in the schools just know about basic contrast, basic colours and basic shapes. But artists know lots of stuff about it. They'll know stuff about advanced contrast, advanced painting and advanced shapes.

MJ: Is there a particular piece of artwork you have found interesting in the last three months in the art gallery?

Child Five: Em, the one about the coyote dogs. When it was dark, cos it had dark colours, dull colours and it looked really, really interesting.

MJ: So why did that catch your attention Child Five?

Child Five: Because that's what I like. I like dark stuff. That's the kind of games I play - dark games, scary games. So that kinda puts me in the mood of that.

MJ: Ah, that's why it caught your attention. And what about the way the artist had used paint in that painting?

Child Five: Em, he took his time and instead of just brushing and letting his stripes show with it, like when you just end it with the stripe, he goes over it and makes sure it's nice and smooth so it looks like a real photo. I try to do that.

MJ: That's a good explanation of when a painting looks so real that it's almost like a photograph. Do you think going to the Kelvingrove for lots of visits has made you feel or think differently about art?

Child Five: Yes, 'cause when I used to not go to the Kelvingrove Art Galleries at all I hated art. I hated it so much because I couldn't do it, but now I'm actually into it. I like drawing now. Before I went to the Kelvingrove Art Galleries I just forgot about art. Now I have my own sketchbook and I think about art all the time.

MJ: Do you really? That's interesting. Have you learned anything from looking at art in the galleries and do you try out ideas that you've seen?

Child Five: Yeh, I'm drawing a portrait. I do portraits, I've got Child One, Child 'x' and my little brother in them. I try to think about people in the paintings we looked at and I try out different things, like dark colours, bright colours, big, small and that.

MJ: Do you think that looking at artists' styles when you look at paintings; the way the artist has used brushes or paint, has that influenced how you draw and paint?

Child Five: Yeh, 'cause when I used to draw, when I didn't like it, I just like thought I'll just paint anything. I didn't bother and I'd get a row. But like now I think more about how I want it to look. I take my time so I don't leave brush stripes about.

MJ: You are taking your time and you are looking for a smoother finish in your artwork?

Child Five: Yes, and I like pastels as well now 'cause of what we did.

MJ: Anything else then that you can add about your experience in the Kelvingrove?

Child Five: No, not really.

MJ: Well Child Five, thank you very much.

Museum Week 4

Child Five: - The Installation

I like the installation that is over there (points). The reason I like it is it's creative and it makes me want to do it myself. I'd love to do all the fire things and the most interesting part I would say about it was when all the fire was happening and it was blue and sparkly. The part I liked the most was the way the artist made it spin it was like spinning really really fast and em, the bit I didn't really like was the bit when the tyre was just sitting, waiting for it to go off. It was pretty boring to start and em, the bit that had the most flashes was when it was in the bucket and there was this one big, big flash, and that gave me a big exotic whoof! It was really exciting and a bit scary!

Museum Week 5

Sculpture of a rusted object -

Child Five: I like this painting because it's unusual and it's got a lot of stuff in it. Like it's made out of rusted steel em, so it's an assemblage cos it's made out of all different kinda parts of steel like if you see it's just meant to be different parts of steel. Em, it's meant to be a table piece I'm sure. Em... and it's really smooth in some places, but when you come up, really when you are about here, (points to section of sculpture) you get really rough parts. I really like it because it's unusual and it's smooth... and it's rough. It makes me wonder about why the artist made it that way and where he got the parts. It makes me feel curious. I'd like to try something like this.

MJ- Questions about making a sculpture

MJ: When you are making this sculpture what are you thinking about - something you've seen? What's in your head?

Child Five: Em, I'm thinking about trying to make like a ramp or something and to try that really. I want to try out what the artist has done.

MJ: Ok, are you thinking about anything you've looked at in the gallery today?

Child Five: Em yeh, oh one of the, I think I might use one of they things where you put so much stuff together just to make random things like sculptures, or to take a photograph of something.

MJ: A bit like one of the photographs we looked at?

Child Five: Yes.

MJ: OK, so make your own sculpture and then photograph it?

Child Five: Yeh.

MJ: Good idea.

Museum Week 6

Absent

Final Project Interview

MJ: So, Child Five. What, if anything, interested you when you visited the galleries?

Child Five: Eh. What interested me most would probably be the sculptures because I really liked the way they did all the faces with all the expressions mostly like Motherless Child and stuff. That really interested me.

MJ: Ah - Motherless Child. So what do you think it was about the expressions in the faces of Motherless Child that interested you?

Child Five: It was the way it made me feel. How it looked at me, like the sad child and the sad dad and it's just that being that way would sadden me, that would give me the expression of what they were feeling. The way the artist did it.

MJ: That's interesting. Did you prefer the collection in the GOMA or the Kelvingrove?

Child Five: That's a hard one. probably... I'd have to say the GOMA better. It had more expressions on it and more like sculptures like the one we seen in the middle of... in the middle. It was the one with the knife and the gun and the dead cat and stuff.

MJ: Did you find that interesting?

Child Five: Yeh.

MJ: How did that make you think or feel?

Child Five: Some of it would make me feel like sad and then other bits would make me feel worked up, like hunting 'cause the guns would make me hunt and want to get things together for my own art thing.

MJ: Right.

Child Five: Then the animal - would make me hunt.

MJ: OK.

Child Five: That's how it would make me feel.

MJ: Ok. So you find that quite an interesting piece then? Can you describe one of the art exhibits other than anything you've mentioned that really interested you and can you think why it interested you?

Child Five: Oh, the Old Willie one.

MJ: The Old Willie one. Ok, so what was it about that that interested you?

Child Five: It's just the way the artist made the colours mix nicely, I liked the contrast.

MJ: The contrast - that's interesting.

Child Five: It kind of reminded me of my grandad. He looked quite serious and a little bit sad. That's why it reminded me of him. I liked looking at it.

MJ: Do you think the exhibits in the galleries are well displayed or is there anything you would do to change the way things are displayed?

Child Five: Eh, not really but the heads don't really go next to the animals a lot so I would kinda want to see if they could move that anywhere.

MJ: Ok, so you would like to move them? If you could give Anne advice about how she could make galleries more interesting or easy to use for children, what would it be?

Child Five: Nothing.

MJ: Nothing? Ok, so you think the collections are well displayed?

Child Five: Yeh.

MJ: Ok.

Child Five: Don't change a thing.

MJ: If I said to you, right Child Five, you are going to have your own art gallery and you can pick lots of different pieces from the exhibits that we've looked at. What pieces would you put into your own art gallery? What will you put in your own 'box gallery'?

Child Five: The sculptures, the animals and some paintings. I would take the sculptures of facial expressions and Old Willie. I like things that remind me of people.

MJ: Ok. You mean the head sculptures?

Child Five: Yes, definitely.

MJ: Why would you want to go back to Kelvingrove?

Child Five: Just how you have made me interested in art.

MJ: Ok. What do you get from looking at art?

Child Five: Eh, I just feel different and I feel more expressions in me and ... just feel more expressions than I would have felt before I went in.

MJ: Ok. Do you think the way you make your own artwork has changed at all since you started the project?

Child Five: I think so. I think I might have took more time in my art than I would have last time.

MJ: So you are thinking a bit more about what's going into your art?

Child Five: Yeh.

MJ: Alright. Anything else that struck you over the last 6 months that really stands out for you as a memory that you would want to share?

Child Five: Probably the facial expressions.

MJ: Ok. Why do you think they interest you so much?

Child Five: I don't know. It's just the expressions that he put on the faces, put the expressions inside me and what I keep inside and let out when I need to.

MJ: Ah. Ok Child Five, thank you very much indeed.

Child Six

Pre-project Interview

Child Six: Is it scary?

MJ: No, not at all, but if you find it scary, you don't need to do it or we can stop, ok?

Child Six: Yes.

MJ: OK, Child Six, I'm going to ask you some questions about the Kelvingrove Art Gallery and about some of the artwork in the Kelvingrove Art Gallery. So the first question I'm going to ask you is, have you visited the Kelvingrove Art Gallery in Glasgow?

Child Six: Yes.

MJ: You have. So what did you find interesting in the Gallery or the Museum.

Child Six: Em, it's the animals.

MJ: Ok, and which particular animal did you find interesting?

Child Six: The Elephant.

MJ: The Elephant. Ok. Can you describe any painting or sculpture that you can remember from visiting the Kelvingrove?

Child Six: The one where there's people attacking babies.

MJ: Ok.

Child Six: I felt kind of worried.

MJ: Why?

Child Six: It was scary.

MJ: Do you like looking at artworks in a gallery?

Child Six: Yes. Some pictures make me feel happy and other ones make me sad.

MJ: That's interesting and maybe when we're in the gallery we'll think about that a bit more and you can show me which ones make you feel happy and what ones make you sad. In the past, have you thought about an artwork that you saw in a museum when you were making your own artwork?

Child Six: No, not really.

MJ: Ok. Child Six, thank you for your answers.

Museum Week 1

Painting of 'The Druids: Bringing in the Mistletoe'

Child Six: ... it looks like a holy picture ... and it's kind of em ...right em ...and there's an angel... This is a very happy picture with the cathedral, they have flowers.

Child 'x': I don't know if I heard you all that well

Child Six: It's got 3 people and it looks like they are having a bonfire.

Child Six: All the people in this painting are going to war to save their country, and I also like it because of the bright colours and the two countries uniting.

I like this painting because people... are the same colour... as me.

Museum Week 2

Painting 'The Dance of Spring'

Child 'x': Go

Child Six: Em, this painting is like a happy painting.

Child Six: They are warm colours...

Child Six: Em, 'The Dance of Spring'.

Child 'x': And who painted it?

Child Six: And the artist created this mood to be a happy feeling. The artist is called EA Hornel.

Painting 'Lady in White'

Child Six: This picture is called 'Lady in White'. The person who painted it is called F C B Cadell. It has lots of warm colours, it looks like the person, the sitter em looks quite happy.

Museum Week 3

Painting 'Balmoral, Autumn'

Child Six: This place, this place is a farm place (points to building in the background of the painting). I think this is em, the castle em... the castle where people can visit em... and things like that. I think this is like a river, next to a farm place. I think these are the animals, the bulls and this is the farmer. Also em... and there's sheep and there's a bulldog right over there.

Child Six: I think the artist has painted the picture in a kind of curvy way. It goes straight and curved, because em, because em, em... in regular farms where they take like... (is distracted) the hay in...

Child 'x': Child Six?...

Child Six: (leans in to look at painting) It looks like his clothes are a bit torn, torn and ripped kinda. These are the bulls and this could be the river where the bulls drink off of. I think this is the place where the bulls stay, like the farmer place and the home for the young (points to an area where there are farm buildings).

I think this bull, he wants to eat the flowers. And I think this painting is quite colourful and has mostly em, warm colours in it. The farmer looks happy, he likes being there. I mean that somebody painted this em, about the farm for the farmer.

Mid-project Interview

MJ: Hi Child Six. I am going to ask you some questions about your trip to the Kelvingrove and I want you to answer as fully and carefully as you can. Take your time, there's no rush, alright? Did you enjoy your trips to the Kelvingrove?

Child Six: Yes, I loved it.

MJ: Ok, why do you think you loved it Child Six?

Child Six: Em, em I liked it because there's so much interesting paintings I never knew about.

MJ: So it was new to you then?

Child Six: Yeh.

MJ: If you think back to when you were in the Kelvingrove and you were standing looking at a painting or a drawing and you were going to talk about it. What sort of things went through your head?

Child Six: The paintings

MJ: What do you think about?

Child Six: Mostly the happy paintings. I liked the one with em... the man and the woman but the man was out the room but the woman wasn't right there... in the painting, but the other rooms were all messed up.

MJ: So, you liked that one. What was it about that one that you particularly liked, do you think?

Child Six: Yeh. Eh, I liked it because em, the, it was the style of it that I liked.

MJ: Ok. Tell me a wee bit more. What kind of style - how would you describe that artist's style then?

Child Six: Jumbled up, kind of.

MJ: I think that's a good way to describe it. It was kind of jumbled up.

MJ: Do you think it's different looking at a painting in an art gallery to looking at it somewhere else?

Child Six: Em, yeh.

MJ: Why do you think that is?

Child Six: Em, because usually paintings aren't like put in a frame and hanged up and people don't really take care of them but in the Kelvingrove they take good care of it.

MJ: I like that. Do you think going to the Kelvingrove for all these visits has made you think differently about art?

Child Six: Yeh.

MJ: Can you explain why that would be, what's changed?

Child Six: Em, at the start I didn't em... I thought art was just like, em you know when you paint it , like, you just paint it with any colours and that but em... now I remember that you have to use warm colours or cold colours if you're angry. Like happy or sad or something like that, you can use colours to show that.

MJ: You are thinking about the colours you use in your painting and in your artwork?

Child Six: Yes.

MJ: Do you think that looking at artwork in the galleries has made you think differently or work differently when doing your own artwork? If so, can you explain?

Child Six: Yes, usually I just push it down and rush it but now I just take my time and you know, use the tip of the brush to make the paint look how I want.

MJ: So you are really being much more careful with your materials? Do you think there is a particular painting or drawing that you've thought about when you are doing your own artwork?

Child Six: What do you mean?

MJ: Like when you are drawing or painting, do you sort of sit there and remember back to something you have looked at and do you think, well I remember the way he or she did this and I'm going to try and do it in a similar way?

Child Six: Like in the Scottish thing. Em, there was a big one that had bricks and that. It kind of looked like it was really outside but it was inside. I tried to make mine 3d-ish kind of like that.

MJ: Ok Child Six, that's all of my questions. Anything else you want to add about your experiences?

Child Six: Em, not really.

MJ: No - ok. Thank you Child Six.

Museum Week 4

Child Six - The Installation

I like the video, I mean I like the installation because it was really creative and expressive and I like the sort of, I like the em, the bit when there was the bit like bands rolling about and there was flames coming out of it. Em, It made me kind of feel like creative and I wanted to do that.

Child Five: Have you ever did it yourself?

Child Six: It looked like em, I've seen that before like bonfire, or fireworks.

Child Five: Have you did something like it yourself, like have you did it yourself?

Child Six: Shakes his head.

Museum Week 5

Floating Heads sculptures -

Child Six: I like these sculptures because they really em, they really talk about their emotions and I think and I think they're made of em, marble because em...

Child 'x': Why do you think it's made of marble?

Child Six: I think it's made out of marble because em it looks quite silky and smooth and one of the other things I really like about these sculptures is because they are really quite unique and stuff. You don't see them a lot everywhere.

Museum Week 6

Gun cabinet-

Child Six: I like this collection because it tells you the army men were using it and it, it has different patterns on it. Some made out of gold and some made out of silver and you use it to protect yourself. I also like it em because it helps you like, during times of need.

Final project Interview

MJ: So Child Six, what if anything interested you when you visited the art galleries?

Child Six: The thing that interested me when I visited the art galleries was the Elvis thing.

MJ: The Elvis sculpture?

Child Six: Yes.

MJ: Why? What was really interesting about that for you?

Child Six: I sort of thought that em, if that em Elvis right, he was a musician and he had a halo on his head. So, it sort of made me think that em, I can ... I can do anything. I mean anything I do.. I don't know how I'm able to put this.

MJ: It's ok. Take your time.

Child Six: It's like em, I can do the same as him. Even though people make fun of me when I'm reading. Like Elvis did.

MJ: That's an interesting way to think about what you saw. Did you prefer the collection in the GOMA or the one in the Kelvingrove?

Child Six: Em the Gallery of em, the Kelvingrove.

MJ: You preferred the Kelvingrove? Why do you think you preferred what you looked at in the Kelvingrove?

Child Six: I preferred what I looked at in the Kelvingrove because it had more different types of paintings em ... than the other one. And some of them just looked mysterious and some of them just looked like what's happening and who's there.

MJ: So there were different types of things. You think in the GOMA there wasn't as much?

Child Six: There wasn't as much paintings - there was more sculptures.

MJ: More sculptures? True. You have talked about Elvis - was there another exhibit you that really found interesting? And could you explain why a painting or a sculpture or something that you found really interesting?

Child Six: I found the heads interesting because em '...cause of the material they used to make it.

MJ: The heads were made from Resin which is a kind of plastic.

Child Six: They used Resin and it must have take hard work making it and so em, but it wasn't ... but it was cheap. So I thought I could make it as well.

MJ: You thought 'I could have a go at that'?

Child Six: Yeh.

MJ: And you did. You made a fantastic one didn't you? You made a great sculpture. Ok, do you think the exhibits in the two galleries we visited are well displayed? Do you like the way things are displayed?

Child Six: Yeh, I like the way things are displayed. Especially that em, that one where there's a man hanging from the cross.

MJ: The Christ on the Cross of St John? That's in the little room. Why do you think that feels a bit different going in there?

Child Six: It's because em they like, it was, it was like darker then there was lights shining at the painting.

MJ: If you could give the museum staff advice about how to change anything in the gallery, is there anything you would change?

Child Six: Em, there isn't anything I would change.

MJ: If you could have your own art gallery Child Six, ok, if I said you are going to have a new art gallery of your own. What kind of paintings or sculptures would you have in your gallery? What will you put in your own 'box gallery'?

Child Six: Em, I would have this video thing like you know what shows like the spray?

MJ: The video in the gallery with the spark and the tyres and the objects?

Child Six: Yeh Em, I would also have em, the Scotland thing. That Scottish thing with the man that had the football head.

MJ: The Scotsman?

Child Six: Uh huh. I would have that because em because most people here come from Scotland and em they'd like to see it and em ... I'd have em ... and then I'd have those different types of, do you know those things eh ... the angels things that are carved.

MJ: Carved, what were they? Was that the ... was it a painting or a sculpture?

Child Six: I think it was a sculpture.

MJ: The marble sculptures? Why did you like these?

Child Six: They looked like they would be hard to make.

MJ: Very interesting.

Child Six: And I would have that confusing thing - you know that painting ...

MJ: The one where the room is all disjointed?

Child Six: Yeh.

MJ: What did you like about that? What did you find interesting?

Child Six: I found it interesting because first of all I didn't get which room was which - where it was. Then, when I realised it I was like, this painting seems very interesting.

MJ: Ok. Do you think you will continue to go to art galleries?

Child Six: Yes.

MJ: What do you get from going to an art gallery Child Six? What do you get out of the experience?

Child Six: Em ... the thing that happens is that it makes me try and draw or make something better than what the artist did.

MJ: Ah. Interesting. So, that was going to be my next question. You think that going to an art gallery and looking at art makes you think more carefully about your own artwork?

Child Six: Yes.

MJ: Can you give me an example?

Child Six: Yeh, em, when I was drawing a picture of like a house I used just em ... any colours. But em, but I never knew to use warm colours when you want to make it look happy. I didn't think about where to put things but I do know now.

MJ: Ok. Is there anything else that you remember really strongly from your visits to the galleries Child Six? Anything that stands out for you in particular?

Child Six: Em... when we went to GOMA I saw this em... kind of demon thing. It looks like they had pieces from em... like goats and humans and I think a bird or something like that. I think it had wings and it had horns as well.

MJ: That is interesting ... was that the one with the rabbit and the blood and the, was that the one we all looked at down in the wee gallery space?

Child Six: Yeh.

MJ: Why did that interest you? What was interesting about it? How did it make you feel?

Child Six: Em... it made me feel sort of 'weirded' out because em... they bunched a lot of things together and I was trying to figure out which one was which and this was blood of an animal or something. I didn't think it was art ...em... but it was.

MJ: Thank you very much Child Six and thank you for taking part.

Child Seven

Pre-project Interview

MJ: Child Seven, I am going to ask you some questions to do with the Kelvingrove Art Gallery and to do with looking at art. First question is have you ever visited the Kelvingrove?

Child Seven: Yes. I've been with my class in P5.

MJ: What did you find interesting when you went to the Kelvingrove?

Child Seven: Mostly like ... paintings mostly, the paintings that are kind of sort of like they're kind of like...

MJ: Tell me about an artwork in Kelvingrove that has interested you previously?

Child Seven: So they look like em, like stuff kinda happened but it sort ... I like the ones that stuff happened.

MJ: That's interesting.

Child Seven: So it tells you like em...when we were in primary 5 we saw this big painting in like the gallery and it was like a family and like they were sort of on this island and so they were all crying and all that . There was a boat and people about. That painting was kind of ... yeh.

MJ: Hmm. Would that have been 'The Last of the Clan' that Thomas Fayed painted?

Child Seven: Yes, yes 'The Last of the Clan'

MJ: ... about the highland clearances?

Child Seven: Yes.

MJ: I think you've just described that very well indeed. Ok, do you enjoy looking at artwork Child Seven?

Child Seven: Em, yeh. I've tried it once but I failed.

MJ: You failed - how do you mean you failed?

Child Seven: Because when I was a bit younger I had sort of like, I had this book and it had quite a few sort of like, it had loads of pictures like, that you had to colour in or to paint in. I wasn't good at it so I gave up.

MJ: Does that mean that you think art needs to be neat?

Child Seven: Yes but... I tried painting and it went a mess 'cause sort of like they were just sort of small wee boxes. So it was just a mess and I stopped.

MJ: Ok. When you've made artwork in the past have you ever tried to use some ideas from paintings or any of the things that you've looked at in the art gallery?

Child Seven: Em, no but em my big sister usually, she does it quite in school. She usually comes back with quite big pictures.

MJ: Is she in high school, Child Seven?

Child Seven: Yes, she's in X Secondary School.

MJ: She's in X, and does she do lots of artwork there?

MJ: Do you look at some of the projects she does?

Child Seven: Sometimes.

MJ: Sometimes - ok and are you impressed with them?

Child Seven: Yeh, but I couldn't do that.

MJ: Why not?

Child Seven: Because I can't do it the way it's supposed to.

MJ: So, do you think art is meant to look a certain way?

Child Seven: Yes.

Museum Week 1

Painting 'Anna Pavlova'

Child Seven: I like this picture because it's got lots of colour in it... and it's bright... and it's kind of realistic because at the bottom bit her feet look like they're moving, you can tell she's letting herself go at the back.

Museum Week 2

Painting of a woman inside stables-

Child Seven: I like this painting because it describes how these people lived. They look like slaves. I wonder why they were slaves. It's an everyday world because they have to clean the stables and it makes me wonder why they had to clean out the stables.

Museum Week 3

Painting 'A Man in Armour'

Child Seven: It looks like he's a general in the army and he's like all serious. Like could be eh, a posh army man like in a rich country or something. He would be fighting outside. And he could be the general because on his helmet there's like all the fancy designs, and all around him on his armour. He like looks serious and all that with his big sword, holding it like he's walking out. Like it's all dark outside and maybe like, maybe he has reinforcements just outside and maybe they're losing badly so he could like maybe go outside and help them a wee bit. He looks strong, like he is powerful. That's why I think this has caught my attention.

I think the artist has arranged this painting like in a... he's made it kinda 'big because like his red cloak is sticking out (points) and that's like - his face, so bright against the dark colours, you can see his face properly. It's not like all in shadow like covering his face. Ah, this is like, I think I would say this is like a sword - it's very hard to see down at this bit (points to dark area on painting). I like the way the artist has painted everything because you have to look really hard to make things out. I like working out what the bits are.

Child Three: Do you think it's em dull, or...

Child Seven: I think it's kinda dark colours apart from the red bit cos it's kinda light but apart from that all of it's dark. It's powerful looking. That's why I like it.

Child Three: Ok.

Mid-project Interview

MJ: I'm going to ask you a few questions about your trip to the Kelvingrove and I want you to take your time, ok, alright?

Child Seven: Hm, ok, yeh.

MJ: Did you enjoy your trips to the Kelvingrove?

Child Seven: Yes, I did.

MJ: Can you explain why you have enjoyed your trips?

Child Seven: Because there's a lot of like fascinating paintings that get you and they're like... there's paintings that are like really dark but they catch your attention. They make me have lots of questions. I like paintings that are interesting because of the way the artist uses colours or because it's people.

MJ: Hmm, that's interesting.

Child Seven: It's kinda like they trick you.

MJ: Can you explain that a wee bit more? I think I know what you mean.

Child Seven: Like they... like it's dark and you are maybe looking for a bright colour - like one with light colours and they might use something to grab your attention and change your mind really quickly. It's exciting.

MJ: Ah - because suddenly you realise that there's something else going on in the painting.

Child Seven: Yeh!

MJ: What do you think when you are looking at art in galleries? What kind of - what thoughts go through your head when you look at paintings and sculptures?

Child Seven: Em, like mostly those complicated ones like I wonder how they do this with the colours and all that. Like... 'cause there's some colours that it's hard to see but they're kinda, there's something there ... black. But, if you actually look at it really closely, it's not... it's like em, armour or something. Like, the colours look the same but they're not. It's when you're up close that you suddenly see it. I like seeing the bits that are hard to make out at first. Things that are there but it takes a while to see them.

MJ: Like camouflage colours? Like greens and browns and muddy colours.

Child Seven: Yeh. That's interesting.

MJ: Do you think there's any difference between looking at art in a gallery and looking at it outside of the gallery?

Child Seven: Yeh, because like if you look at the outside like... in art galleries, it like explains it because it is like decorated outside and grabs your attention. It looks like a really big mansion or something like that. Like the royal family live in it, like it's full of important things.

MJ: It does a bit doesn't it? So do you think the kind of grandeur, if you like, of the building - how does that make you feel going in there?

Child Seven: Yeh, but like, excited.

MJ: Excited?

Child Seven: 'Cause like it would be kinda a waste if all the outside was all fancy but there's barely anything inside to look at. But it's not. When you get inside, it's exciting and I can't wait to look at the things.

MJ: Is there a particular piece of artwork or sculpture that you found really interesting in the Kelvingrove.

Child Seven: Ahhm, yes, like - the Knight. He's like the captain probably because like there's a war outside and he's getting ready. I found that really interesting. He's on his own and he looks really important but he's getting ready to go out to war and help his army.

MJ: Hmm, why did you find that interesting? Can you explain to me a bit about that?

Child Seven: 'Cause it's a bit like scary. It's a bit like, like he's ready to go outside. If he dies, he's just like doing it for his like village and all that and the kingdom he lives in. And yeh, it kinda grabs your attention 'cause he looks serious and he's just about to get his sword out and walk out with his really fancy armour and fancy clothes. It's all dark in the background. He looks a bit sad, like he knows his soldiers are maybe losing so he is getting ready to help.

MJ: So how does that make you feel when you are looking at it.

Child Seven: It makes me feel a bit like, hmm, a bit like scared, 'cause like he looks like, he looks like, em maybe he's going into a big war probably. Maybe they're trying to like invade a castle or something. Maybe it's his castle? He's being invaded?

MJ: Does it give you a sense of not knowing what's going to happen next?

Child Seven: Hm, yeh, maybe getting threatened.

MJ: Do you like looking at paintings like that?

Child Seven: Yeh, I don't really like too bright paintings because sometimes they're like too bright. They're not as interesting. I like paintings with dark bits and light bits. They're more interesting.

Child Seven: There's not like a lot of like dark paintings with light bits. I don't like the ones which are only filled with black. I like to see maybe dark red, dark green, some white and all that. I don't like the ones that are only filled with black and all that.

MJ: Right, ok so you like ones which are dark but there's a bit of colour, a bit of light somewhere in them. Why do you think an artist uses colour in this way?

Child Seven: They want you to feel scared or sad or something.

MJ: Ok. Do you think going to the Kelvingrove in the past 3 months that we've been going has made you feel differently about art?

Child Seven: Yeh, because I used to like, not like art at all. I used to think it's complicated and I can't do it. Just give up. It wasn't for me.

MJ: How interesting. I remember you told me that when we first met. So, what do you think now?

Child Seven: Now I think art is something really good 'cause sometimes, when I'm bored at home, I just get a piece of paper and start drawing random things. I try to put things together in a different way and I think carefully about colours.

MJ: Tell me more.

Child Seven: I didn't mean to make it but that's how it came out. A man with a big head but small body, and I didn't realise it until about last night.

MJ: Do you think - do you think that's probably something you are doing more of now that we are going to the Kelvingrove so regularly?

Child Seven: Yeh, I'm doing more of it regularly. More drawing.

MJ: So, do you think it still has to look a certain way?

Child Seven: No. It can look any way I want it to.

MJ: Ok, do you think when you are doing your own artwork that you're thinking back to things you looked at in Kelvingrove?

Child Seven: Yeh, because I used an idea in school 'cause when we were doing our Christmas cards, we were like doing a picture of St Nicolas and I used kinda a picture like that. Like he has a big beard and I put a big beard on that person.

MJ: Ah - is this the one you were talking about? The one you were describing to me earlier?

Child Seven: Yes.

MJ: The one with the captain and the war?

Child Seven: No - it's not, it's a different one.

MJ: Which one is this you're talking about?

Child Seven: It's like a - it's in the room where this guy looks like Mr Bean. Everybody said - it's in the room - it's kinda but at the other side.

MJ: Right, ok.

Child Seven: Yeh, It's like an old man basically with a beard.

MJ: So was he in your head when you were drawing St Nicolas?

Child Seven: Yeh

MJ: What made you think about the man in the painting?

Child Seven: He had a beard and I liked the way the artist had painted him.

MJ: What about the artists techniques - how they use brushes or pencils or colours - are you using any of those ideas in your own work do you think?

Child Seven: Sometimes I like go over it with pencil really lightly because most times, like when I was a bit young, I used to colour in just randomly, just do colours all over the page. And yeh, I couldn't rub it out so I wasted quite a lot of paper. I take my time more now. I think about where colours and things should go.

MJ: Ok Child Seven. That was great. Thank you very much.

[Museum Week 4](#)

Child Seven - On Sculpture video:

What I liked about the sculpture video is it's really kind of fascinating that not all sculptures work with electricity like a clock. It's got loads of stuff inside it and kind of works with electricity that spins around and all that, doing the time. And that one's actually with fire and it's really good and it makes me feel kind of, kind of like a bit confused. How they are doing it because like, there was kind of like a yo-yo spinning about and there was fire kind of pushing it. Why would, why wouldn't that stop? 'Cause you know like, there was only a little bit and why wouldn't it stop? It just kept on going to its' destination, yeh, I think it was fascinating and just amazing.

Museum Week 5

At rusted sculpture of a chair made from scrap steel -

Child Seven: I like this sculpture because it kind of looks like someone's been working on something and then kind of something bad has happened to it. It looks like rusty steel or something. [Looks at description of the piece] Yeh, actually it is made of rusty steel. It's got quite a lot of different stuff in it. Looks like a moving thing that has been wrecked because kinda these bits, these bits kind of look like wheels. And em yeh, and it kinda looks like he must have been working on something and then got kinda like he meant to finish it but he didn't. Em, I think it's really kind of maybe 2 centuries old or something. Maybe even more because it looks rusty it's old it's like yeh, and if it was - yeh, that's what I think of it. It looks old, rusty and kind of damp. And if we look at behind it, if you look at this bit, it kind of looks like a different colour from everything else. It looks a bit like it's original colour. It might be like, it kind of looks like yeh, like it got ruined and then got found or something. That's what I think of this sculpture. It looks unfinished.

Week 6 - Miscellaneous

Absent

Final Project Interview

MJ: First question Child Seven is What if anything interested you when you were in the art galleries?

Child Seven: Hm, the dark paintings and then there's always some... when it's dark paintings there's always something standing out in the middle which kind of like persuades me to do some stuff like that because it always looks really nice. And if you tried to make them like shine a bit it looks even better and like... 'cause it's all dark around them... and there's just like the main part of the picture in the middle of it which I like.

MJ: Did you prefer the collection in the GOMA or the one in the Kelvingrove?

Child Seven: Em, I don't really know because they're like, they're both amazing but I don't really know 'cause they've both got paintings I like.

MJ: Ok, so it would be difficult to choose do you think?

Child Seven: Uh huh.

MJ: Could you pick out maybe one painting or one sculpture that really interested you and talk about it, and tell me why it interested you?

Child Seven: Em, the painting with the knight in the middle, like it's a war. That one really interested me and got my attention. It's like - I love the colours. There's a dark red kinda 'cape at the side which like that got a lot of my attention when it's

fading into the dark and like there's him in the middle and his armour is shining and everything. Like you could see his face. It's like he's going into a battle arena.

MJ: So how did that make you feel looking at it?

Child Seven: Like, it kinda, like it's dramatic - if it was in a movie or something, like I think it's a dramatic scene or something.

MJ: So, how, when something is dramatic how does it make you feel?

Child Seven: Hmm, I don't know... like wanting to know what's happening next.

MJ: Ok. Do you think the exhibits in the galleries we visited, are well displayed? Is there anything you would do differently?

Child Seven: Hmm, for one painting I would. It's like a painting when you are just walking in the hallway and there's just a painting there. I would have like changed it and then put it in the room 'cause people mostly, when they are walking in the hallway, they just rush. In the rooms it's better 'cause they were... those were all the paintings that everyone looked at, like everything was there.

MJ: That's an interesting point. Sometimes we miss the things that are in the corridors?

Child Seven: uh huh.

MJ: Ok. If you had your own art gallery - if I said to you, right Child Seven I'm giving you an art gallery of your own. What kind of artworks would you put into the gallery? What will you put into your own 'box gallery'?

Child Seven: I'd kinda make it like sections where it's kinda like - it's kind of a dark section and a light section, where there's also like light colours and everything. And a section where it's only secondary colours and one where it's primary colours so, and maybe I'll do one where it's mixed.

MJ: Ok. And would you have sculptures or paintings or would you have - would it be of people or landscapes. What sort of subjects would you have in the gallery?

Child Seven: I'd have a lot of sculptures 'cause like it's very interesting when I look at sculptures 'cause the way like, the way they're made and everything it's like , a bit ... I like wonder how they could do that and everything. Like when somebody's got their arm around them or something. I don't know they like fit like, how they fit it, how they get the painting to make it look like that, to look a bit 3D.

MJ: That's a good point. Do you think you will continue to visit galleries and to look at art?

Child Seven: Eh, yes. Definitely.

MJ: Why?

Child Seven: Eh, because it's amusing. You, you like get a lot of thoughts in your mind. How does he do that? Like, how does he carve things and everything?

MJ: Interesting. Do you think the way em, you make your own artwork has changed since you started the project?

Child Seven: Yeh. Yes it has.

MJ: Ok. Can you tell me how or why?

Child Seven: Em. Sometimes like, I used to rush drawings and it didn't used to come out well and I used to like not know what to do with it. 'Cause I used to like hold my pencil at the end so when I rub it out it won't be that good like and everything. So like I've got better at it 'cause I think about how do they do it and I try to do the same.

MJ: And are you happier with your artwork now than you would have been before all of our visits to Kelvingrove?

Child Seven: Yes.

MJ: Ok. Child Seven. Thank you very much indeed.

Child Eight

Pre-project Interview

MJ: I am going to ask you some questions about the Kelvingrove Art Gallery and about art. Are you ok with that? So the first question is, have you ever been to the Kelvingrove Art Gallery?

Child Eight: Well, I've been there lots of times. Mr Hardie would like every class to go at least once a year.

MJ: Right, he would like everyone to go once a year then. And what did you find interesting when you went to the gallery?

Child Eight: The fairytale gone wrong picture. It made me sad.

MJ: Oh yes.

Child Eight: It's like babies in Victorian times, this was painted. When babies were sick they thought a fairy would have taken it away and switched it for a sick baby. So this painting shows you a fairytale gone wrong. Babies being captured.

MJ: I now know exactly the painting that you are talking about. It's a big painting isn't it?

Child Eight: Yes.

MJ: And it's got tiny little figures in it hasn't it?

Child Eight: Babies, elves and my favourite, the troll.

MJ: So, would that be the painting, do you think that really interested you when you were there or can you think of any others that maybe interested you?

Child Eight: That was the one I liked. There's another one but it's very dirty. So I don't think I'd like to describe it anymore than that.

MJ: Ok, alright. Do you enjoy looking at artwork?

Child Eight: Yes, it's nice, it's fun. My wee sister wants to be an artist when she grows up. So any information I can gather I give it to her so I think it's like the art that she likes.

MJ: When you've made artwork in the past then, Child Eight, and you are actually either drawing or painting or sculpting- whatever it is you are doing yourself - have you thought back to when you were looking at the work of artists, or a particular artist's style?

Child Eight: Well, quite a lot really. I do a wee bit of drawing and when I think about it, I get some ideas and that.

MJ: So, what kind of ideas might you use? Any particular ideas from what you look at?

Child Eight: Nothing particular really. I look at their artwork and see their dresses and I think they're nice and that sort of thing. If something caught my eye then I think 'I'll try that'.

MJ: You know in your head what it is that you are thinking of, don't you?

Child Eight: Yes.

MJ: Ok, Child Eight. Thank you very much.

Museum Week 1

Child Eight and Child Nine move to a sculpture of a woman and child.

Child Eight points to sculpture and Child Nine videos the sculpture.

Child Eight speaks away from the camera ...

Child Nine: Child Eight speak louder.

Child Eight: This mother and child...

Child Nine: Wait until I ask the question.

Child Eight: You can see she looks into its face. And her dress ... it's just amazing - the nice wee patterns on it - just nice.

Child Nine: Why do you think the artist uses certain colours, shapes and materials?

Child Eight: Well, I think they use this material- it's like hard rock but smoothed out. I think they use this one cos it's like cement. It can just easily get dried and it is easier to sculpt instead of using like ... colours to make it seem more mysterious and you using your imagination. It's amazing.

Child Nine: What emotion does this painting. em. this sculpture make you feel?

Child Eight: Well it brings out a lot of love and it makes me feel like...

Child Nine: Joyful or...?

Child Eight: Just, like amazed. It blends in with the Art Gallery's lovely shades... and the position it's in... just looking over everyone else's artwork, just makes it look even more nice. Like a mother and son just standing there... like a picture almost.

Child Nine: Em, why did this sculpture inspire you?

Child Eight: Well it caught my eye at first just like... you don't normally see a mother and child like that in a museum. Like the child's either crying or the mum's at it -annoyed, but it's something.

Moves on to another painting -

Child Eight: Well this Victorian looking girl has flushed cheeks ... this painting inspired me with it's Victorian looking bright colours, splashing out, her beautiful smile...

Child Nine: Explain to me why this inspired you?

Child Eight: Well this lovely painting inspired me because Victorian looking girls bring colour and spread out everywhere into the dark background.

Child Nine: Why do you think the artist has used certain colours, shapes and materials with this painting?

Child Eight: Well they used certain materials and colours just to describe when this took place instead of telling us the date and writing it. We can tell by the height of it and the colours and the materials inside it just what time it's from.

Child Nine: And, what emotion does this make you feel? Does it make you feel bored... or?

Child Eight: That one's a really tough one.

Child Nine: Does it just like make you feel joyful?

Child Eight: Well, it just makes me feel...

Child Nine: Is it dark? Does it have any colour to it?

Child Eight: Well not really a lot of colours but... it just makes me feel like... well joyful really. Just looking at it... wonderful, what happens to her? What age she was, what year was this painted in. Just makes me feel curious.

Child Nine: And last thing, what year do you think this was taken in? No, I mean painted in?

Child Eight: Not sure Child Nine.

Museum Week 2

Painting 'The Dance of Spring'

Child Eight: This colourful painting of the historical girls and landscape... it's musical.

Child Eight: The picture of these two girls is very bright and happy.

Child Nine: How would you describe the way that the artist has put the colour on?

Child Eight: I would say that they put it on...

Child Nine: Speak louder

Child Eight: I said... they put lots of paint on and started with the flowers and then... it gets quite messy, but the girls are quite neat.

Painting of girl in a cream dress with pinkish scarf-

Child Eight: The colours...

Child Nine: How would you describe this painting like in colour? Is it colourful, is it dull, is it...?

Child Eight: Well, the dark side there is the dark forest. I find these colours... these colours at the bottom are quite dark as if she's running through a forest...

but her face is quite scared like... she's afraid.

Child Nine: Let me get a picture. And how does this painting make you feel?

Child Eight: It makes me feel quite... well a bit scared to be alone in the dark.

Child Nine: So, a bit scared?

Child Nine: Uh huh. It's like alone in the dark. It looks as if there's wolves and bats and all other creatures in there. I wouldn't like to be there.

Portrait of a lady in a wide brimmed black hat-

Child Nine: and why are you interested in this painting, Child Eight?

Child Eight: Well, it's the colour that attracted me (pointing to the lady's attire). This is a painting of a French, rich lady. It is so amazing, especially her hat, her coat and then her scarf. Most of the colours are quite dull, whereas the scarf is light and it contrasts and there are many colours... in the scarf

Child Eight: It's dull and smudged and quite dark.

Museum Week 3

Painting 'Glen Massan'

Child Eight: There's huntsmen over here and one with a gun pointing up at the deer and it looks as if it's a bit scared. Well, there's a waterfall here and the sun is shining through here and there is a rainbow going to come up. I don't think anyone can see it though. And... (pauses) it looks as if it's ancient Scotland because if it was present Scotland then it would have a lot of cars and things, boats travelling across. It looks like there are horses down here and a fire crackling over here in the corner.

Mid-project Interview

MJ: Hi Child Eight. I am going to ask you some questions about the Kelvingrove Art Gallery and I want you to take your time. That's really important and think about your answers, ok. So, first of all, did you enjoy your trip to the Kelvingrove Art Gallery?

Child Eight: Well, yeh it's really fun just to walk into a big hall. There's so much to look at.

MJ: Can you explain a wee bit more - why you enjoyed those trips?

Child Eight: Well, because when you go to the hall, to the Kelvingrove Art Galleries you enter it and it's just like a door opens - like your imagination bursts and then there's all these different art sculptures everywhere. It's a nice, relaxing place. You can actually hear your echo, even if you whisper.

MJ: What goes through your mind when you're looking at art in a gallery? What do you think about?

Child Eight: Well, I think about mainly, why did they make it? Like, if they are angry and what made them angry, what was going on at that moment.

MJ: So this is the artist, yes? Or the people in the paintings?

Child Eight: and well, the art and what time it's based on and the artist and why they were doing it and what they were doing at that very moment.

MJ: Do you think there's any difference between looking at a piece of artwork in somewhere like the Kelvingrove and looking at it in a school in the classroom or looking at it at home?

Child Eight: Well, yeh. It's more like a theme in Kelvingrove, so if the painting is dark, you'd like to have it in a dark room. Whereas in a school, the school is bright so it depends on what the painting is more about.

MJ: Oh, so do you think then that the paintings are hung in a way that helps you to think about the theme in the art gallery. So, is that helpful to you?

Child Eight: Uh huh.

MJ: Do you think about the way the artist has used paint or pastel or pencil or have you noticed - have you been noticing these things on your trips to the gallery?

Child Eight: Well, it's hard to - it's hard because of the lights, the way it reflects. Sometimes it's in a frame it shines so you can't quite see the whole painting, but I have been noticing a few of them.

MJ: So, is there a particular painting or sculpture that sticks in your mind that you would like to explain to me- and tell me why that sticks in your mind, do you think?

Child Eight: Well, there is one. I can't remember the name of it but it looks like a puzzle. Lots of objects. The inside of the house is actually the outside of it and I wonder how it's supposed to fit together.

MJ: That's the big one isn't it with different parts? So, why do you think that painting caught your attention?

Child Eight: 'Cause you are confused now - are you inside or are you outside?

MJ: Do you think going to the Kelvingrove for lots of visits has made you feel differently about paintings or art?

Child Eight: Well, yeh. I've actually learned quite a lot of things.

MJ: Can you talk to me a wee bit about that?

Child Eight: Well, I've learned about about colours. I always just thought it's like the primary colours but now I try mixing colours and using them like I've seen - bright for happy, that type of thing. Just like, primary, secondary colours in the different paintings. They say different moods. I try it in my own paintings.

MJ: That's right. That's a good way to remember it. That's how I always remember it as well. Is there anything else you think about?

Child Eight: I like to try and mix some colours about like when I'm trying to do a warm painting. Sometimes I just grab a wee bit of blue with warm colours to try and join it. I like the paintings with the warm colours but a touch of a cold colour.

MJ: So you are trying to use a palette that is mainly warm colours? And what about when you look at artwork in the gallery? Is there anything else that has influenced your own artwork, looking at different kinds of paintings?

Child Eight: Well, it has helped my imagination a bit.

MJ: Ok. Can you tell me a bit about that? Is that when you are making art?

Anything that you can think about that you would like to include here that would be interesting?

Child Eight: Well, now I try unusual ideas out. I think about how artwork can look. It can be jumbled up or calm and I think how can I do that. Where will I make things go. I like looking at the art in Kelvingrove because I see things that I wouldn't in school and I like thinking about how it was made - why did he use warm colours and that kind of thing.

MJ: Ok, thank you very much Child Eight.

Museum Week 4

Child Eight - 3 Nikki de St Phalle sculptures - Largest one with wings

Child Eight: I love these sculptures because they're just like ... confusing. No one can tell what it's supposed to be without looking at the information card.

Child Four: What do you think is the most interesting thing about this sculpture?

Child Eight: Well, how it's been sculpted and it's sort of demon like. There are wee mini ones down here with sharp claws and lots of squiggly lines all on them. The red one has hooves and lots of different lines. (Points to large sculpture) - Looks like the queen at the back ... a sort of cow middle bit and a goats head.

Child One: What shape can you see?

Child Eight: I can see lots of shapes such as squiggles, lines, circles.

Child One: What colours can you see?

Child Eight: I can see lots of warm colours but there's also a mixture of dark ones such as green.

Child Four: And how does this sculpture make you feel?

Child Eight: Well it makes me feel like, like I can see through the artist's eyes. It must have been a very scary world.

Child One: What does it make you think of?

Child Eight: Well, it makes me think of Satan maybe? But then again, it's also, I can't ... satires? Some of them are like half goat and half as a person but then there's a sort of gargoyle thing that's got wings.

Child One: What do you find interesting about it?

Child Eight Well, really the colours and it's quirky ... confusing.

Child One: Is there anything else?

Child Eight: No.

Museum Week 5

Brass/Bronze sculpture of a female head - Head of a Girl by Fergusson

Child Eight: I really like this sculpture. It's sort of gold like and well it looks very old and dirty, a bit dull and it's a bit rough on the line, like the nose - if you turn the camera to the side of it this way you can see it looks like it's been crying a bit. It's quite dirty at the back here, it looks like a bit bashed like the heat has been getting to it. Then it's got like the hair and all the lining on it. And if you look over here at this painting, it looks as if they are both the same person.

Child Seven: Em, How long do you think this has been there for?

Child Eight: Well not a century, but about hmmm,

Child Seven: A few hundred years?

Child Eight: No, that's a century. Just about 19 years, maybe 13? It's quite modern looking - not old fashioned.

Child Seven: How long do you think the person that made this took him to actually finish it?

Child Eight: Well it does take an artist quite a while to finish a sculpture. This is quite smooth so about a year maybe? But it's worth the wait 'cause when you think about it, it does look like the person that he painted but with extra care, with extra lining, the bags under the eyes, the nose lines cut for her. He cuts them and makes them perfect, so nothing's out of its place.

Week 6

Cabinet of Silverware-

Child Eight: Well, I love this silverware, it's like everyday objects. and it's beautifully designed.

Child Nine: Hold on, what if you were choosing like a category what do you think this would be? Metal or cutlery or...? It's made of silver.

Child Eight: This would be in silverware. Although it's so old it would be placed there as special objects for very special people such as if your boss was coming over for tea. Well, I would pretty much keep these as special things away from everyone unless of course it was a very special person or a very special occasion.

Final Project Interview

MJ: Child Eight, what interested you in the galleries?

Child Eight: Well, the floating heads because they were floating and there were so many replicas of each head. Just taking up so much space when there could have been so much more there. They looked amazing but I'd have liked to see more expressions.

MJ: Right. So what else would you have liked to have seen there?

Child Eight: Like, you've got the dinosaur and the plane and that would have been great for the opening part. Instead of just faces that are just creeping you out, like the weeping angels in Dr. Who.

MJ: So it reminds you of the weeping angels? Did you prefer the collection in the GOMA or the collections in Kelvingrove?

Child Eight: I'd have to say the Kelvingrove 'cause the GOMA one, there's only one floor that I really liked. Whereas in the Kelvingrove, there's lots and lots of paintings, different eras, different styles and different things like fiction, science fiction, real life... all of that stuff.

MJ: So, art from different eras? What was it about paintings from different eras that interested you?

Child Eight: Well, you've got the old Scotland with Old Willie, respected in the village but maybe not so much outside. Then you go to the Victorian era where there are tons of paintings 'cause that's the time that the paintings could be big.

MJ: That's interesting.

Child Eight: And then you are jumping all the way forwards to a Scottish messy room with paintings from the 60's and 70's.

MJ: Yes.

Child Eight: Then you jump all the way back to Rabbie Burns and lots of kilts, like Scottish wars... in the same gallery.

MJ: Ok, so you find those eras interesting then?

Child Eight: Yes.

MJ: Can you describe one of the exhibits you remember very well?

Child Eight: Well, obviously the Scottish one 'cause it's the one I've been talking about most.

MJ: Ok. The Scotsman, the montage?

Child Eight: No, like the Scottish artists, that whole bit about colour.

MJ: Ok. So that was people like Caddell, Peploe and Fergusson. Was there any particular painting or sculpture up there that you saw that you really liked? Even if you could describe it - you don't need the name of it. Just if you can describe what was in it and what you liked about it.

Child Eight: Well, I liked most of them. I like the one with the lady in the room with the orange blind. There's so much stuff in the room but she looks calm. There's only one I hated.

MJ: What one was that?

Child Eight: It's the Scotsman with the messy room and the football on his head. Just sending bad images to tourists about Scottish people.

MJ: That's interesting. What was different about the Scottish ones that you did like?

Child Eight: They were colourful and beautiful and that makes you feel joyful. The people looked happy because of the bright colours. They were joyful and bright.

MJ: Do you think the exhibits in the 2 galleries you visited are displayed well?

Child Eight: Uh huh.

MJ: Why? What do you think is good about the way they are displayed?

Child Eight: Well, dark rooms for bright paintings. But if it's a dark room for a darker painting the lights would have to be brighter, unless it's Christ of St John, which has got the tear in it.

MJ: So it's protected with the darker lighting, isn't it? If you could give the museum staff some kind of advice about how work could be displayed even better, what would you say to them? Where would you like to see things or how would you like to see things displayed?

Child Eight: Well, the entrance hall you go in and what you see is this sort of big palace. But as you go in, above it is the organ and you can't quite see it so people just forget that it's there.

MJ: That's an interesting point.

Child Eight: So if she put it round on the other side then...

MJ: So you would maybe have that in another part?

Child Eight: Uh huh. Maybe trade it round with the French, the fragile and the French art so then they'd go up there and then they'd look across the hall and say 'oh look there's another spot' and they'd just go in.

MJ: If you had a gallery of your own what kind of artworks would you put in it? What do you want to put in your own 'box gallery'?

Child Eight: Em, artwork from all sorts of eras. I'd put animal sculptures maybe a bit with kids' things.

MJ: Would it be really colourful art or dark art, or modern or traditional art? What do you think?

Child Eight: A bit of both.

MJ: Do you think you prefer modern art or contemporary art or do you prefer the more kind of traditional art?

Child Eight: More traditional kind.

MJ: Do you think you'll continue to visit art galleries?

Child Eight: In the summer if I can. If I can drag my family.

MJ: Ok. And why would you go back to the art gallery? What is it you would hope to get from the art gallery.

Child Eight: Well, a longer time at least to see everything.

MJ: Ok.

Child Eight: We hardly got anywhere near it. There's so much to see.

MJ: Ok, so more time to look at things. How do you feel when you look at artwork?

Child Eight: I feel like a sort of spark in me giving me lots of ideas.

MJ: Hm, ideas for?

Child Eight: Trying different paintings, different arts and sometimes clothes designs.

MJ: Ah, so do you find that when you look at paintings and you look at sculptures that it makes a difference to how you make art yourself?

Child Eight: Uh huh.

MJ: What, how, can you tell me why or explain a wee bit to me?

Child Eight: Like when I said spark I keep thinking of the tyre on fire just making up different blues.

MJ: Ok, the bit of film that we watched?

Child Eight: Uh huh. Which would be great shades for a scarf or a dress.

MJ: Ah, so the spark in the tyre made you think about colours and shades of colours?

Child Eight: Uh Huh.

MJ: Do you think that there's anything else that you would like to say or you would like to talk about from your trip to the galleries?

Child Eight: Hmm, no, not really. We've already discussed most of the things.

MJ: That's fine. Thank you Child Eight.

Child Nine

Pre-project Interview

MJ: Ok, Child Nine. I am going to ask you some questions about the Kelvingrove Art Gallery and about some art. Have you visited the Kelvingrove Art Gallery before, Child Nine?

Child Nine: Ehh, yeh lots of times.

MJ: Lots of times - ok. What did you find interesting when you went there?

Child Nine: The dinosaurs and mummies.

MJ: The dinosaurs and mummies - ok, so the kind of things to do with the past. Historical things really, yeh?

Child Nine: Yeh

MJ: Can you describe any particular painting or sculpture that interested you?

Child Nine: The one with the dancer.

MJ: So why did that interest you, do you think?

Child Nine: Because it was very bright and nice and it caught my attention.

MJ: Ok, it caught your attention. Do you enjoy looking at artwork in general do you think?

Child Nine: Yes, I don't really know. It's just... really fun to look at it in a way.

MJ: Ok. When you've made artwork in the past Child Nine, have you thought about any artists or any styles and has that influenced you?

Child Nine: Ehh, Leonardo di Caprio?

MJ: Leonardo da Vinci maybe - is that who you are thinking of?

Child Nine: Yes, I tried to create the Mona Lisa once.

MJ: Did you?

Child Nine: It didn't really turn out well.

MJ: And had you looked at pictures of Leonardo's Mona Lisa and what did you think about the Mona Lisa then?

Child Nine: It was very dull.

MJ: Ok, It's such a famous painting.

Thank you very much then Child Nine.

Museum Week 1

A Scottish Theme photograph - 'The Scotsman'

Child Eight: Now Child Nine, tell me how does this picture interest you?

Child Nine: It's because it's mysterious. He's got a football for his face. It's kind of mysterious and you kinda wonder why the brick wall has been smashed.

Child Eight: Anything else that's strange about it? Anything else that's been crashed together from different places in time?

Child Nine points towards old fashioned TV in picture.

At another painting 'The White Cockade'

Child Nine: (speaks very softly.) You wonder what she was intending to do... she's sending it... she's got a bird on it.

Child Eight: How does the picture make you feel?

Child Nine: ... Sad ... hmmm ... sad.

Child Eight: Anything in particular that makes you feel this way?

Child Nine: Em... As you can see ...they must be doing something... they are sending a bird... they're sending something on a bird and they are both crying because of it.

Museum Week 2

Painting - 'Mrs Fitzroy Bell'

Child Eight: Now what colours do you see in this portrait?

Child Nine: (points) Warm colours there but then the back, that's like dull.

Child Eight: I can't quite hear you. Speak louder.

Child Eight: What mood does this painting create for you?

Child Nine: Oh emhopefully that she can be like, joyful and I hope that she is and she's not depressed or anything.

Child Eight: Now, is there a way this painting makes you like, think what she is? Like rich, poor?

Child Nine: I think that she's elite maybe? She looks rich.

Painting - 'The Fish Pool'

Child Nine: Then this... the colours are warm, there's bits of dull all round it and it's painted by E A Hornel and it makes me feel delighted that they are having fun playing. He's used warm colours so you know they are having fun. It's quite old fashioned and quite joyful and the way that their mood is because they're fishing. You can see the rope and the pond and they've got smiles and they are just playing and having fun. It's joyful.

Child Eight: Name of the picture?

Child Nine: Child Eight, you can see that bit right there (pointing to the title card). The Fish Pool 19... 1894 EA Hornel Oil on canvas and cut.

Painting - 'Girl in a White Dress'

Child Nine: The way the artist laid the paint on is... quite marvelous and dull.

Child Eight: Now, What type of colours do you see in this painting? What mood does it create?

Child Nine: Sort of mysterious mood - to wonder where he is and what he's doing. Why he looks quite sad. The main colour is white and there's green at the bottom of the bed and I would describe this to be quite dull.

Child Eight: Well, what do you see in the background of the painting?

Child Nine: Em, I see he's sitting on a bed I think it is, ok that's all really. His shoes are quite dirty so it gives me the idea that he's probably from em, the olden days and he looks poor.

Child Eight: Em, What mood do you feel when you look at this painting?

Child Nine: Sad.

Child Eight: And why is this?

Child Nine: It's because he looks sad and you can see he's quite poor.

Child Eight: Are you sure this is a boy?

Child Nine: Him yeh, No - It's got high heels on so I'm pretty sure it's a girl.

Child Eight: And anything you can describe about the dress?

Child Nine: It's ripped, it's dirty, old fashioned.

Museum Week 3

Absent

Mid-project Interview

MJ: Hello Child Nine. I'm going to ask you some questions about your visit to the Kelvingrove and I want you to take your time and think about your answers and then answer as fully as you can, ok? First of all - did you enjoy your visit to the Kelvingrove Art Gallery?

Child Nine: Yes, I loved it.

MJ: You loved it? Can you explain why you loved it?

Child Nine: Em... because I love art.

MJ: So, why was going to the art gallery such a good experience for you do you think?

Child Nine: So that you can get to see all the different kinds of art.

MJ: So what do you think about when you look at art in a gallery?

Child Nine: Hmm, that depends whether that person likes to feel sad or happy.

MJ: So it will depend on what you are looking at?

Child Nine: Yeh.

MJ: Do you think there's any difference between looking at art in a gallery and looking at it outside of a gallery? Is it different going to somewhere like the Kelvingrove Art Gallery and looking at artwork, do you think?

Child Nine: Yeh.

MJ: Do you think that looking at art in the gallery has made a difference to your own artwork?

Child Nine: Yes, 'cause I look at art that's been drawn by lots of famous people and you see lots of paintings and things. I like that there's all different kinds.

MJ: Is there a particular piece of artwork or sculpture that you can remember from a previous trip that you have thought about when doing your own artwork?

Child Nine: One that I remember the most was the Scottish one.

MJ: Ok, so why does that stick in your head, do you think?

Child Nine: Because I'm Scottish as well and it's just funny that they had a big hole in the wall and that he's got a ball on his head and that. It was funny but I liked that it was Scottish. It wasn't a painting...maybe a photo? I'd like to do that.

MJ: Were there things in that painting that you thought looked kind of familiar?

Child Nine: Em, the football.

MJ: Do you think going to the Kelvingrove for lots of visits has made you feel differently about art and looking at art?

Child Nine: Yeh, because I... I never really - I never actually went to art until I started going to school.

MJ: So, why do you think it's so interesting for you?

Child Nine: 'Cause it's different than just, to be honest, just sitting doing work and then you are now looking at all the art that all the famous people have done.

MJ: Ok. So, has looking at artwork in the Kelvingrove made you think or feel differently when you are doing your own artwork? Do you use some of the ideas in your artwork and if so can you explain how or why you have done that?

Child Nine: I don't understand that.

MJ: Ok. If you were painting your portrait like you did when you were in the Kelvingrove, or like today when you were painting objects, yeh? Do you think when you paint now that you are thinking about something you looked at in the Kelvingrove and the way an artist or painter drew?

Child Nine: Uh huh.

MJ: So, can you give me an example of maybe a painting you looked at in the Kelvingrove and maybe the way an artist worked and how that is making you change or do something a certain way yourself?

Child Nine: Em, well the one that kinda sticks in my mind again is the Scottish one.

MJ: Ok. So, what was it you, what was it about that artists' style that you liked, do you think?

Child Nine: It was colourful and messy. I can be messy when I'm painting.

MJ: Do you think that's maybe something you take into your own work now?

Child Nine: Yep

MJ: Ok, anything else you want to add about your time in the art gallery or your experience?

Child Nine: Oh, in the art galleries I was gonna ask a question but - quite a weird one - is there anything in the art galleries eh, that's been drawn by Charles Rennie McIntosh?

MJ: Well, there is actually. There's a whole area that we haven't looked at yet. There's a big gallery which is full of his furniture and his designs and his drawings of architecture. So, yes maybe we'll take a look at that next time. We'll go in and have

a look at that space. There are lots of things by Charles Rennie McIntosh and his wife Margaret Macdonald.

Child Nine: 'Cause he's my favourite artist.

MJ: Is he your favourite? Right well I'll make a point of making sure that we go and have a look at some of that. Right , thank you Emma.

Museum Week 4

Absent

Museum Week 5

Absent

Week 6

Mr Singh's India-

Child Nine: This, I think should be my favourite because, if you think about it, it's got all the Scottish traditions. It's got Celtic fans, all happy. No fighting, just peaceful and creative and ... Child Eight if you could please zoom in here?

Child Eight: Sorry where?

Child Nine: Where my finger is. There's Celtic people up here and there's William Wallace down here and I think the best part about it is that it's just peaceful and colourful and unusual.

Child Eight: Well, what would be your favourite part in this whole painting?

Child Nine: William Wallace right in front of the picture. If you think about it there's not many people in our whole country who would fight for you. There is something I don't understand and that's the helicopter.

Sculpture of the bust of a man with a beard-

Child Nine: I'm 'Child Nine' and I'm here to tell you what I like in Kelvingrove Gallery. I am going to show you my favourite.

Child Eight: Child Nine, why is this your favourite?

Child Nine: A man with a beard. I think it's my favourite. I love sculptures and I like dull things and it doesn't give away much colour. (Child Eight, zoom in on me talking).

Child Eight - and if you think about it does it not make you feel proud to be Scottish in a way?

Child Eight: How does this man look to you? Scared? What do you feel?

Child Nine: He looks shocked from where I am standing. I think he was shocked coming over to fight his country and I don't think that he would want that. Do You?

Child Eight: No way.

Child Nine: Because I think, It says World War One at the side here.

Child Eight: Who do you think this man is?

Child Nine: I think this man - I don't know. I just think it's a man who is in World War One and was maybe in the army fighting and he didn't want to.

Final Project Interview

MJ: Ok, Child Nine can you tell me to start with what interested you about going to Kelvingrove and what interested you with the exhibits?

Child Nine: The one thing I really liked was The Scotsman. It was quite funny and it was quite nice and they put a lot of detail into it and I looked at it for ages.

MJ: Why, did you find that interesting then?

Child Nine: It just catches your eye. It's like colourful, it's not dull , it's just bright and it's funny as well.

MJ: Can you describe one of the exhibits you remember really well other than The Scotsman? Is there anything else you can remember?

Child Nine: Hmm. There was that, can't remember what it was called, the one where they were in the bath and they had the fishes.

MJ: Marat and the Fishes?

Child Nine: uh huh.

MJ: And what did you find interesting about that?

Child Nine: It's just the point that it catches your eye 'cause they're in a bath and they've got fish in their hand and it's like, you work out what's happening and stuff.

MJ: Ok. That's interesting. Do you think the exhibits in the galleries are well displayed?

Child Nine: Uh huh.

MJ: Yeh, what do you think is good about the way things are displayed, whether it's a sculpture or whether it's a painting?

Child Nine: Hmm, Im not sure.

MJ: Do you have enough space to look at things? Would you change anything?

Child Nine: Yeh, but sometimes like if you're in the wee room it's a bit squashed in and you can't look and see everything but yeh, it's still really good.

MJ: Em, if you were going to have a gallery of your own what kind of artwork would you have in it, do you think? What will you put in your own 'box gallery'?

Child Nine: Hmmm, mostly crazy ones.

MJ: Crazy ones? Ok, would you like things that are, that look the way they are in real life or would you like things that are modern kind of art and look a bit mixed up or... what do you think?

Child Nine: I like the kind of ones that look kind of like the one that I said and that looks kind of mysterious and stuff like that.

MJ: Do you think you will continue to visit art galleries?

Child Nine: Yeh, I visit a lot like I visited it last week but I didn't really get to see a lot of art 'cause my wee cousin who's 2, she's 3 in February, kept running about and she kept going to the animals so we didn't really get to see anything.

MJ: So you didn't get to go to the art so much. Would you like to have done that?

Child Nine: Uh huh.

MJ: Why? What is it you want to go and look at?

Child Nine: I don't know. It's just like my mum used to take me and she used to keep saying like 'och, what does that mean and what does that mean?' I don't know, and then that's why I keep liking it and like I try and figure out what it means.

MJ: Ah, That's interesting. Is there anything else you would like to say about your experience in the art gallery at all?

Child Nine: I'm not sure. It's just that.. I don't know why everyone says that I'm weird because I like the scary, em like the mysterious stuff and stuff like that. The modern ones is good but the mysterious ones like you've got to figure out what it means and that's fun.

MJ: Are you like that in real life? Do you like mysteries?

Child Nine: Yeh.

MJ: Do you think your own artwork has changed a bit since you've looked at the art in the galleries?

Child Nine: Eh, yeh cos I used to just rush it but now I em, I know now to take care of my art and stuff like that. I try different things, different colours.

MJ: Ok. Can you think of an art exhibit that you saw that made you feel a certain way whether it was angry, happy, sad, upset, nostalgic?

Child Nine: Well, when we were looking at the em, what's the name of the one that's quite dull and he's just behind the white page?

MJ: Oh, em, Old Willie?

Child Nine: Yeh, I saw one that was beside it and it had sort of lots of fairies and stuff in it and there was this mad, I think it was a demon or something that came in and it was hiding and that made me feel kind of sad for the wee fairies.

MJ: Alright. Thank you very much Child Nine.

Appendix F: Sample Coded Transcript (Selection of Artworks)

Pre-project Interview

Child One

MJ: Right, Child One. I am just going to ask you some questions about the Kelvingrove Art Gallery and about art and what you think about art. So just answer me as honestly as you can ok? Alright - have you visited the Kelvingrove Art Gallery before?

Child One: Yes, I have. With school.

MJ: You have, ok. When you were there what did you find interesting?

Child One: I saw some really good paintings and some sculptures. And em, the Elephant was one of the ones I liked and the dinosaur. Once I went there I saw the dinosaur and there was this painting. Em about em sleeping beauty and then when... I also went there with my class and then we had act some of the stuff out and one of my friends was sleeping beauty and then we had to all do a performance in front of all the assistants and stuff like that.

MJ: Can you describe any particular painting or sculpture you looked at when you were there or any other painting or sculpture that you have thought about when making your own artwork in the past?

Child One: Hmm...There was this one where we saw em... fairies. Except they weren't good fairies they were bad ones and they were stealing all the babies and stuff like that. So when I next painted I kind of painted babies and fairies as well.

MJ: Did you use any of the ideas that you saw in your artwork?

Child One: Not really. I just thought it was interesting and scary.

MJ: Thank you, Child One. When you are looking at artwork, do you enjoy doing that or not?

Child One: I enjoy it, yeh.

MJ: Why do you think that is?

Child One: Art just makes me feel happy if em, if I don't do art in a while I just don't... you know, feel happy enough to do stuff. Every time I paint and stuff like that. It just makes me happy.

MJ: Ok, thank you.

[Kelvingrove Art Gallery -](#)

[Museum Week 1 - Introduction to Portraiture](#)

Painting - 'Head of a Girl'

Child One: This portrait is painted by David Gauld and em, he painted a little girl walking through... walking through the woods with trees and leaves. And it reminds me of someone who is my friend. She... she looks like em she's gonna be ...she looks like she's sad and that. Like she's getting hunted or something like that. Em, it was painted in 1893. Em, since that time of the olden days. That's why they can explain her - em, that's why they can explain her clothes.

Museum Week 2 - People Portraits (focus on colour)

Painting - 'Fairy Lilian' -

Child One: He painted it of a princess. Em, the artist is called D Y Cameron and this painting is called Fairy Lilian and it was about 1995... no 1895. And it was given by James Carfrae Alston in 1909. Em, it's just about a fairy princess and that's... that was obviously really good enough to be painted. So that's why he painted her.

Painting - 'Lilian May Law' -

Child One: This picture is... this portrait is of Lilian May Law painted in 1905. She is wearing a dull dress, dark is white in the contrast is dull. She is still pretty but she's really dull... Child One continues by reading from title card beside painting)
'Whistler, continued to be an inspiration for the Glasgow Boys even in their later years...

Child 'x': I'll stop it now...

Museum Week 3 - Objects in Portraits

Painting - 'The Last of the Clan' -

Child 'x': Can you describe the objects that you see in the painting?

Child One: There are pots and vases and horses with saddles and there's ropes so I think it's something to do with the picture and there's a man over there carrying a bag which you might see. And there's a lot of chains which are a wee bit broken and it's kind of messy, with the gates. The wooden gates and there's a stick, a stick box? I think he hasn't arranged them in any kind of way because nobody... nobody cares about how messy the floor is anymore. Because someone is going or leaving for something so they don't, they don't have time to do it. That or maybe he just made it messy and let the person go. Look there's a dead chicken there.

Child 'x': Do you think the objects in this painting tell us anything about the person or people? What might this be?

Child One: The objects in the painting make me feel like the people are lazy. I think his dad died here - and they are sad so they don't have the strength to tidy it up.

Mid-project Interview

MJ: Hello Child One. You are back to talk about your experiences in the Kelvingrove Art Gallery and Museum and to talk a bit about looking at Art, ok. So, I am going to ask you some of these questions and I'd like you to take your time - there's no rush and think about your answers and just tell me whatever comes into your head. OK? So, first of all have you enjoyed going to the Kelvingrove to see the paintings?

Child One: Em, yes I have.

MJ: Why do you think that is?

Child One: Em, the fact that we always go to see very interesting paintings and then we talk about them and then we say what we feel.

MJ: Ok, and what do you think about when you look at art in a gallery, Child One?

Child One: Em, I think about how I can make my art better, like them.

MJ: In what particular way would that be? What helps you to think about how you could make art better do you think?

Child One: Em, well, the painting - I have to think about it when I am looking at it. I think about why it's good and how I can make my painting look like that or even better.

MJ: Ok, do you think it's different looking at a painting or a sculpture in a gallery to looking at it in a house or looking at a piece of art elsewhere?

Child One: Em, yeh, kind of.

MJ: Why do you think that would be? What's different?

Child One: Well, in the art gallery it's more... some have expressions and how they feel, like sadness then happiness, angry and you know just sad. Em, but in the house they mostly draw just like pictures of like outside or in the house or something.

MJ: So when you say that do you mean the kind of paintings you would have on the wall would mostly just be sort of things that maybe aren't as interesting as the kind of paintings you would see in the art gallery?

Child One: Yeh.

MJ: Ok. Is there one particular piece of artwork that stands out for you that you found really interesting in the three visits that you went to the art gallery?

Child One: Em, there is one but I can't remember the name of it.

MJ: Could you describe it for me?

Child One: Yeh, em, it kind of looks like my friend Sophie. It had her hair, it was blond ... ash brown and it had, she had a em, pink dress on. Pink, dark pink and light pink and other pinks. Em, she had pale skin.

MJ: So what made that painting really interesting for you, do you think?

Child One: First of all, she had her eyes... em... and it kind of spoke to me.

MJ: Did it?

Child One: Uh huh.

MJ: Do you think going to the Kelvingrove for lots of visits has made you think differently about art, or look at paintings and sculptures differently?

Child One: Yeh, actually cos when, before when I did art em I just didn't really bother about it. I just did it, but now I actually think about what I'm doing and not just scribble. I take my time.

MJ: Oh, that's interesting. Can you even be a bit more specific because that's a really interesting answer?

Child One: When I went to the art galleries em, I saw some people had used the paint brushes hard and softly. So sometimes before I paint I have to choose if I want to do it hard or softly first as well.

MJ: So, do you think that you try out some of the artists' ideas when you are doing your own work now?

Child One: Em, yeh.

MJ: Ok. Anything else you want to add about, you know, the project or you know your visits to the gallery or your thinking about artwork?

Child One: No, not really.

MJ: Ok. Child One thank you very much.

Museum Week 4 - Contemporary Portraits: (GOMA)

Child One: - Nikki de St Phalle sculpture of crab like chair

The reason I like this sculpture is it's made into something. You can use it to sit in. It has beautiful patterns and shapes, circles and triangles. It makes me adjust lines because statement is being broken up. I can see circles and love hearts and stripes and triangles and wiggly lines.

Museum Week 5 - Sculpture Portraits

Marble bust of Queen Victoria -

Child One: Em, this is Queen Victoria em it's quite carved em, with marble or plaster? Em I think her coat is dirty because people have been touching it and I think she is made out of marble. Em I think it's Francis ??? that made this. This part (points to a section on sculpture) is kinda smooth and this is rough and that part is a bit smooth as well (points to the design on the top of the dress). You can see the jewels in the crown and underneath you can see all these patterns and designs.

Museum Week 6 - Miscellaneous

Silverware cabinet -

Child One: I like the way the bowls, cups, mugs everything and the teapots are and I would like to do it because it's things that you would use at home. And it's has silver and I really like it. It's got all the space for it - that's what I like about it.

I think em, this is silverware - I like it because of the bowls and cups and teapots and everything and I love the designs on it, it's just nice. That's how I love it - the display is beautiful and the way it's made, so yeh it's good.

Final Project Interview

MJ: What, if anything, interested you most, do you think, when you visited the art galleries?

Child One: What interested me most?... em... looking at the sculptures, and I liked making the sculptures. I liked the one that was made of old bits of things.

MJ: Did you get ideas from the sculptures you looked at for your own sculpture?

Child One: Uh huh. I looked at how he had made them. What did he use and that kind of thing. They looked scary so I tried that.

MJ: Ok. Did you prefer the collection in the GOMA or the one in the Kelvingrove and why?

Child One: I liked the Kelvingrove cos it was much older and the GOMA is modern days and I always see things from modern days. I never get to see the old days so it's interesting.

MJ: That's an interesting point. Can you describe one of the exhibits in particular that you found really interesting? Whether it was a painting or a sculpture or whatever it was?

Child One: Eh, I liked, I liked the painting where everything was upside down and you didn't know where it was.

MJ: What was it about that painting that interested you?

Child One: It was different from every other painting and it was just like very unusual, but every other painting was quite usual. It made me feel happy and confused.

MJ: Do you think the exhibits in the galleries are exhibited well? Is there anything different that you would do?

Child One: No, not really.

MJ: You quite like the way things are exhibited? Why?

Child One: Because everything is quite interesting there, so there's nothing really to change.

MJ: Ok.

MJ: If you could have your own art gallery, having seen all these works of art, what kind of works from the ones we've looked at would you put into your own gallery if you could pick some of the things out? What do you want to put into your own 'box gallery'?

Child One: Some of the sculptures I saw and some of the things I saw at the Modern Gallery as well, and em just model ones, they're colourful. And the gallery, in the Kelvingrove Gallery is em, it has old things like lots of people can come and see. I'd have some of the old things.

MJ: Yeh. Why do you think you like colourful works of art?

Child One: 'Cause it's quite bright and it makes me happy.

MJ: Ok. Do you think you will continue to look at galleries and to go to galleries and look at artwork?

Child One: Yeh.

MJ: Why?

Child One: 'Cause I like art and sculptures and making things.

MJ: What do you get from a trip to a gallery?

Child One: Um, to see all the nice paintings and sculptures that everybody has made.

MJ: Ok. Do you think the way you make your own artwork has changed since we started visiting the gallery every month?

Child One: Uh huh.

MJ: In what way?

Child One: Mine is more neater. It's better.

MJ: Better in what way?

Child One: I tend to put more, more colour in it than I used to.

MJ: Why do you think it's neater?

Child One: Before I didn't really bother with art, and then now I do because I like art and I know what colours go well together and how to use happy or sad colours.

MJ: Ok. Is there anything else you'd like to say about the project or anything you can remember that really struck you about your visit to the galleries?

Child One: The...the heads that were hanging from the walls. I liked those.

MJ: You liked those, the sculptures? Why? What did you like about the heads?

Child One: 'Cause they're 3D and they have expressions that make people feel happy, sad, angry and that. They make you feel different things.

MJ: Ok, Child One. Thank you

A3 insert for printed copy

PDF file attached for electronic copy

[illegible]

Appendix H: Children’s responses as aligned with Hickman Levels of Understanding

PDF file attached for electronic copy

A3 insert for printed copy

Hickman: Theoretical levels of difficulty. Theoretical levels of student understanding based on levels of abstraction and/or complexity. Specificity is related to linking an artist's work and subsequent influence on own work.					
1	Pre-project Interview - RED Week 1 - BLUE	Week 2 - BURGUNDY Week 3 - PURPLE	Week 4 - GREEN Week 5 - TURQUOISE	Week 6 - GOLD Multi-project Interview - ORANGE	Final project Interview - BROWN
2	[Handwritten student responses for Level 2]				
3	[Handwritten student responses for Level 3]				
4	[Handwritten student responses for Level 4]				
5	[Handwritten student responses for Level 5]				
6	[Handwritten student responses for Level 6]				
7	[Handwritten student responses for Level 7]				
8	[Handwritten student responses for Level 8]				
9	[Handwritten student responses for Level 9]				

Appendix I: Tables (a), (b) and (c): Comparison of children's responses as aligned to Parsons and Hickman to demonstrate cumulative effect

Table (a): Emotions and Cognition

Stages of Aesthetic Development (Parsons) Stage 1: Favouritism	Levels of Complexity (Hickman) Level 1: Art as a Restricted Concept
I enjoy it, yeah. Because art just makes me feel happy (Child One, pre-project interview)	...they weren't good fairies, they were bad ones and they were stealing all the babies and stuff...when I next painted, I kind of painted babies and fairies as well... (Child One, pre-project interview)
I kinda liked all of the paintings...It makes me happy (Child Three, pre-project interview)	No, I don't really. (use ideas from other artists' work) (Child Three, pre-project interview)
I like the ones that stuff happened. (Child Seven, pre-project interview)	I've tried it once but I failed... (Child Seven, pre-project interview)
Yes, it's nice. It's fun. (Child Eight, pre-project interview)	Nothing particular really... I think they're nice and that sort of thing...I think I'll try that. (Child Eight, pre-project interview)
...mostly like the paintings and which ones are nice... (Child Nine, pre-project interview)	I tried to create the Mona Lisa once. It didn't really turn out well. (Child Nine, pre-project interview)

Table (b): Awareness of Subjects' Emotions + Aesthetic Realism and Cognition

Stages of Aesthetic Development (Parsons) Interpreting the subject's emotions/feelings, association with other experiences	Stages of Aesthetic Development (Parsons) Pursuit of realism, Importance of representation. Recognisable things are realistically depicted	Levels of Complexity (Hickman) Broader concept of art, more extensive range of media but possible single viewpoint
She looks like she's sad and that. Like she's getting hurt or something like that (Child One, Week One)	...there's a stick, a stick box. I think he hasn't arranged them in any kind of way because nobody...nobody cares about how messy the floor is any more...someone is going or leaving for something so they don't, they don't have time to do it. (Child One, Week Three)	When I went to the art galleries...I saw some people had used the paint hard and softly. So, sometimes, before I paint, I have to choose if I want to do it hard or softly as well (Child One, mid-project interview)

	<p>Their husbands are going off and they will never see them again</p> <p>(Child Two, Week Two)</p>	<p>I try and see how they've painted it - if they've done it across here, up and down or circles and stuff. What colours they've used and where.</p> <p>(Child Two, mid-project interview)</p>
<p>There's the man who looks like he's kinda happy because he's like that painted on a horse...</p> <p>(Child Four, Week Three)</p>		<p>...when we went a lot, I got a better experience 'cos I learned about new arts, about colours, how to paint sculptures and that.</p> <p>(Child Four, mid-project interview)</p>
<p>...she seems happy and there are so many colours in it...</p> <p>(Child Five, Week Two)</p>	<p>...and the bangle she is wearing - real bangles... (Child Five, Week Two)</p>	<p>I hated it (art) so much because I couldn't do it but now I'm actually into it. (Child Five, mid-project interview)</p>
	<p>...and it's kind of realistic because at the bottom bit her feet look like they're moving; you can tell she's letting herself go...</p> <p>(Child Seven, Week One)</p> <p>I like this painting because it describes how these people lived. They look like slaves. I wonder why they were slaves</p> <p>(Child Seven, Week Two)</p> <p>I like the way the artist has painted everything because you have to look really hard to make things out. I like working out what the bits are.</p> <p>(Child Seven, Week Three)</p>	<p>I wonder how they do this with the colours and all that. Like...there's some colours that it's hard to see but they're kinda, there's something there...black...I like seeing the bits that are hard to make out at first.</p> <p>(Child Seven, mid-project interview)</p>

<p>...but her face is quite scared...like she's afraid</p> <p>(Child Eight, Week Two)</p>		<p>...now I try unusual ideas out. I think about how artwork can look. It can be jumbled up or calm and I think how I can do that.</p> <p>(Child Eight, mid-project interview)</p>
---	--	--

Table (c): Awareness of Subjects' Interior Experience + of Aesthetic Significance and Cognition

Stages of Aesthetic Development (Parsons)	Stages of Aesthetic Development (Parsons)	Levels of Complexity (Hickman)
<p><i>A new awareness of the interiority of the experience of others, and a new ability to grasp their thoughts and feelings</i></p> <p>(Parsons: Level 3)</p>	<p><i>Significance in medium, form and style</i></p> <p>(Parsons: Level 4)</p>	<p>Extended Concept Base Skilful arrangement of visual elements according to principles of organisation to achieve meaning (Hickman: Level 3)</p>
	<p>...when we were making our sculptures, I learnt like how to probably get the shape and flatten and stuff and then for paintings, I know how to like mix the colours and add on to the page and stuff now.</p> <p>(Child Four, final project interview)</p>	<p>That bit's happy and that bit's kind of sad even though it's the same thing. If you look there it kind of has dark colours and jaggy bits. But this side he's made it happy because of the bright red colours, green and primary colours and then round shapes. He's made it out of steel and polyester which kind of makes it like thick and hard. (Child Four, Week Four)</p>
<p>It's just the expressions he put on the faces, put the expressions inside me and what I keep inside and let out when I need to</p> <p>(Child Five, final project interview)</p> <p>How it look at me. The sad child and the sad dad and it's just that being that way would sadden me, that would give me the expression they were feeling. (Child Five, final project interview)</p>	<p>...it's made out of rusted steel em... so it's an assemblage 'cos it's made out of all different kinda' parts of steel. Like, if you see it's really smooth in some places but when you come up, really when you are about here</p> <p>(points to section of sculpture), you get really rough parts. I really like it because it's unusual and it's smooth and it's rough. It makes me wonder about why the artist made it that way and where he got the parts.</p> <p>(Child Five, Week Five)</p>	
	<p>I think it's made out of marble because em...it looks quite silky and smooth and one of the other things I really like about these sculptures is because they are really quite unique and stuff. You don't see them a lot everywhere.</p> <p>(Child Six, Week Five)</p>	<p>I saw this em...kind of demon thing. It looks like they had pieces from em...like goats and humans and I think a bird or something like that. I think it has wings and horns as well ...it made me feel sort of weirded out because em... they bunched a lot of things together and I was trying to figure out which one was which and this was blood of an animal or something. I didn't think it was art but... em...it was.</p>

		(Child Six, final project interview)
	<p>Well, it does take an artist a long time to finish a sculpture.</p> <p>This is quite smooth so about a year maybe? But it's worth the wait 'cos when you think about it, it does look like the person that he painted but with extra care, with extra linings, the bags under the eyes, the nose lines cut for her. He cuts them and makes them perfect so nothing's out of place. (Child Seven, Week Five)</p> <p>It looks old, rusty and kind of damp. And if we look behind it, if you look at this bit, it kind of looks like a different colour from everything else. It looks a bit like its original colour. It might be like, it kind of looks like... yeah... like it got ruined and then got found... (Child Seven, Week Five)</p>	<p>When it's dark paintings, there's always something standing out in the middle which kind of like persuades me to do something stuff like that because it always looks really nice. And if you tried to make them shine a bit too, it looks even better and like... 'cos it's all dark around them...and there's just like the main part of the picture in the middle which I like. (Child Seven, final project interview)</p>
<p>Well, I think mainly, why did they make it? Like, if they are angry and what makes them angry; what was going on at that moment? And, well, the art and what time it's based on and the artist and why were they doing it... (Child Eight, mid-project interview)</p>		

Appendix J: Overview of artworks selected by children

Pre-project interview	*Painting *Painting	*Painting	*Painting	*Painting	Absent	*Painting	*Painting	*Painting	*Painting
Week 1 Kelvingrove	*Painting	*Painting *Painting	*Painting	*Painting	*Painting	*Painting	*Painting	*Sculpture *Painting	*Painting *Painting
Week 2 Kelvingrove	*Painting *Painting	*Painting *Painting	*Painting *Painting	*Painting	*Painting	*Painting *Painting	*Painting	*Painting *Painting	*Painting *Painting
Week 3 Kelvingrove	*Painting	*Painting	Absent	*Painting	*Painting	*Painting	*Painting	*Painting	Absent
Mid-project interview	*Painting	*Painting	Absent	*Painting	*Painting	*Painting *Painting	*Painting *Painting	*Painting	*Painting
Week 4 Gallery of Modern Art	*Sculpture	*Time-based installation	Absent	*Sculpture	*Time-based installation	*Time-based installation	*Time-based installation	*Sculpture	Absent
Week 5 Kelvingrove	*Sculpture	*Painting	Absent	*Sculpture	*Sculpture	*Painting	*Sculpture	*Sculpture	Absent
Week 6 Kelvingrove	*Silverware	*Ceramics	*Armour	Absent	Absent	*Cabinet	Absent	*Silverware	*Painting
Final project interview	*Painting *Sculpture	Absent	*Painting *Armour *Sculpture	*Painting	*Sculpture *Sculpture *Painting	*Sculpture *Sculpture *Painting *Sculpture	*Painting	*Sculpture *Painting *Painting *Painting *Time-based installation * Painting	*Painting *Painting *Painting

Appendix K: Artworks selected by children in Kelvingrove Museum and Gallery of Modern Art

Child One

Pre-project interview

Selection One



'The Sleeping Beauty' (1905) painting by Walter Crane, Kelvingrove Art Gallery and Museum, Glasgow

Selection Two

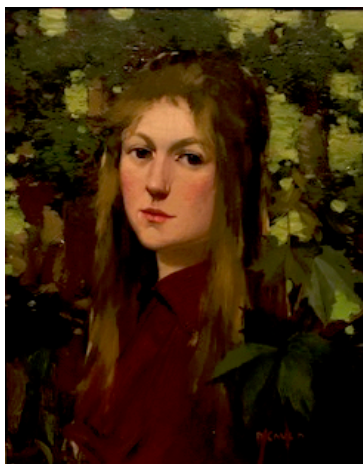


'The Brownie of Blednoch' (1889) painting by E A Hornell, Kelvingrove Art Gallery and Museum, Glasgow

Artworks selected in Kelvingrove Art Gallery and Museum and Gallery of Modern Art
by Child One

Museum Week 1

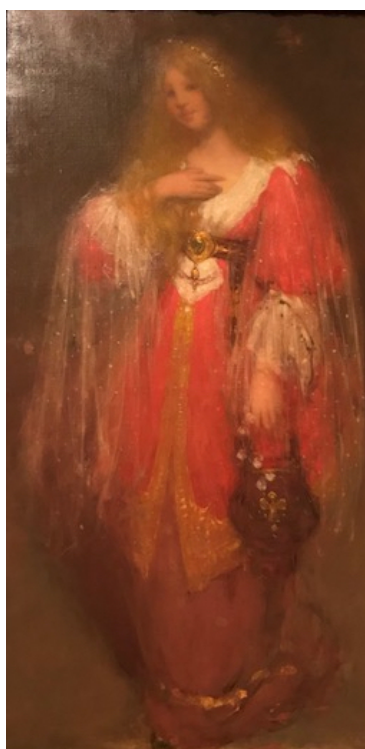
Selection One



'Head of a Girl '(1893) painting by David Gauld, Kelvingrove Art Gallery and
Museum, Glasgow

Museum Week 2

Selection One



'Fairy Lilian '(1895) painting by D. Y. Cameron, Kelvingrove Art Gallery and Museum, Glasgow

Artworks selected in Kelvingrove Art Gallery and Museum and Gallery of Modern Art by Child One

Selection 2



'Lilian May Law '(c. 1905) painting by Edward Arthur Walton, Kelvingrove Art Gallery and Museum, Glasgow

Museum Week 3

Selection One

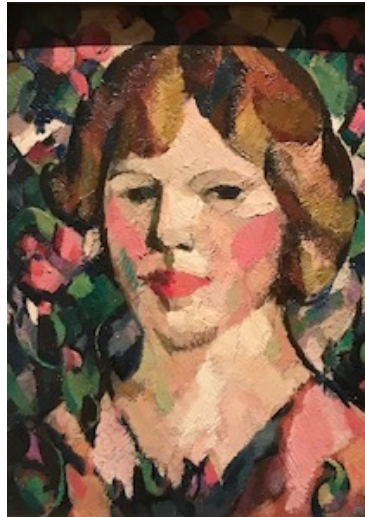


'The Last of the Clan '(1865) painting by Thomas Faed, Kelvingrove Art Gallery and Museum, Glasgow.

Artworks selected in Kelvingrove Art Gallery and Museum and Gallery of Modern Art by Child One

Mid-project interview

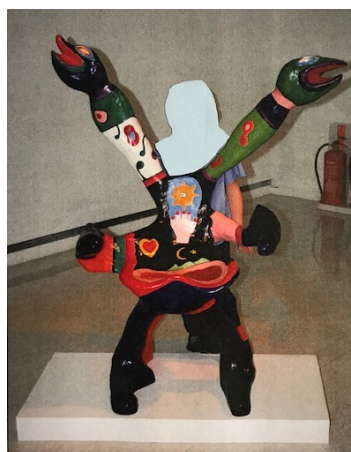
Selection One



Head of a Girl (1917) painting by J D Fergusson, Kelvingrove Art Gallery and Museum, Glasgow

Museum Week 4

Selection One



'Snake Chair' (c.1985) sculpture by Niki de Saint Phalle, Gallery of Modern Art (GOMA), Glasgow

Artworks selected in Kelvingrove Art Gallery and Museum and Gallery of Modern Art
by Child One

Museum Week 5

Selection One



'Bust of Queen Victoria '(1888) marble sculpture by Francis John Williamson,
Kelvingrove Art Gallery and Museum, Glasgow

Museum Week 6

Selection One



Silverware In cabinet (c. 1756 -) Kelvingrove Art Gallery and Museum, Glasgow

Artworks selected in Kelvingrove Art Gallery and Museum and Gallery of Modern Art
by Child One

Final project interview

Selection One



'Embassy Lodge, The Visit' (1990) painting by Anthony Green, Kelvingrove Art
Gallery and Museum, Glasgow

Selection Two



'Floating Heads' (2009) installation by Sophie cave, Kelvingrove Art Gallery and
Museum, Glasgow

Child Two

Pre-project interview

Selection One



'The Last of the Clan '(1865) painting by Thomas Faed, Kelvingrove Art Gallery and Museum, Glasgow.

Museum Week 1

Selection One



'Robert Bontine Cunninghame Graham '(1893) painting by John Lavery, Kelvingrove Art Gallery and Museum, Glasgow

Artworks selected in Kelvingrove Art Gallery and Museum and Gallery of Modern Art by Child Two

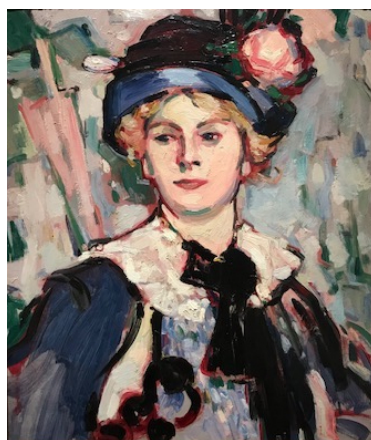
Selection Two



'Anna Pavlova '(1910) painting by John Lavery, Kelvingrove Art Gallery and Museum, Glasgow

Museum Week 2

Selection One



'The Pink Parasol: Bertha Case '(1908) painting by John Duncan Fergusson, Kelvingrove Art Gallery and Museum, Glasgow

Artworks selected in Kelvingrove Art Gallery and Museum and Gallery of Modern Art
by Child Two

Selection Two



'Anna Pavlova ' (1910) painting by John Lavery, Kelvingrove Art Gallery and Museum,
Glasgow

Museum Week 3

Selection One



'The Last of the Clan ' (1865) painting by Thomas Faed, Kelvingrove Art Gallery and
Museum, Glasgow.

Artworks selected in Kelvingrove Art Gallery and Museum and Gallery of Modern Art
by Child Two

Mid-project interview

Selection One



'Anna Pavlova ' (1910) painting by John Lavery, Kelvingrove Art Gallery and Museum,
Glasgow

Museum Week 4

Selection One



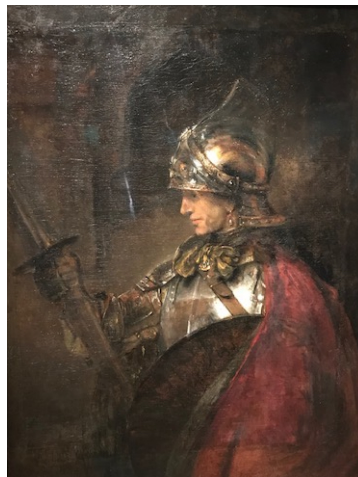
Link: <https://www.youtube.com/watch?v=GXRRC3pfLnE>

'The Way Things Go '(2009) sculpture video by Fischli and Weiss, Gallery of Modern Art, Glasgow

Artworks selected in Kelvingrove Art Gallery and Museum and Gallery of Modern Art by Child Two

Museum Week 5

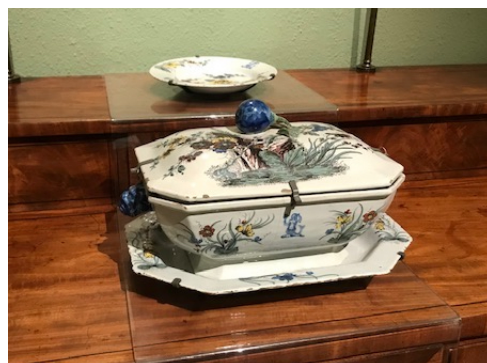
Selection One



'A Man in Armour '(1655?) painting by Rembrandt van Rijn, Kelvingrove Art Gallery and Museum, Glasgow

Museum Week 6

Selection One

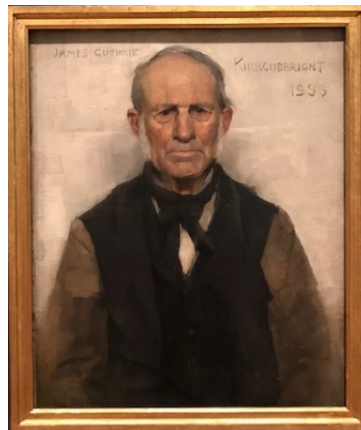


'Terrine with Cover and Stand '(c.1750-) Delftfield Pottery, Glasgow, Kelvingrove Art Gallery and Museum, Glasgow

Artworks selected in Kelvingrove Art Gallery and Museum and Gallery of Modern Art
by Child Three

Pre-project interview

Selection One



'Old Willie: The Village Worthy' (1886) painting by James Guthrie, Kelvingrove Art
Gallery and Museum, Glasgow

Museum Week 2

Selection One



'Robert Bontine Cunninghame Graham' (1893) painting by John Lavery, Kelvingrove Art Gallery and Museum, Glasgow

Artworks selected in Kelvingrove Art Gallery and Museum and Gallery of Modern Art by Child Three

Selection Two



'The Druids Bringing in the Mistletoe' (1890) painting by E A Hornel and George Henry, Kelvingrove Art Gallery and Museum, Glasgow

Museum Week 6

Selection One

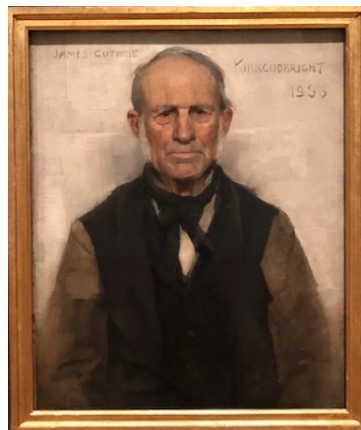


Suits of Armour and Armour on Horse (c.1640) Kelvingrove Art Gallery and Museum, Glasgow

Artworks selected in Kelvingrove Art Gallery and Museum and Gallery of Modern Art
by Child Three

Final project interview

Selection One



‘Old Willie: The Village Worthy ’(1886) painting by James Guthrie, Kelvingrove Art
Gallery and Museum, Glasgow

Selection Two



Suits of Armour and Armour on Horse (0000) Kelvingrove Art Gallery and Museum,
Glasgow

Child Three

Selection Three



'Floating Heads' (2009) installation by Sophie Calle, Kelvingrove Art Gallery and Museum, Glasgow.

Child Four

Museum Week 1

Selection One



'The Dance of Spring' (c. 1891) painting by E. A. Hornell, Kelvingrove Art Gallery and Museum, Glasgow

Museum Week 2

Selection One



'Interior: The Orange Blind ' (c.1928) painting by F C B Caddell, Kelvingrove Art Gallery and Museum, Glasgow

Artworks selected in Kelvingrove Art Gallery and Museum and Gallery of Modern Art by Child Four

Museum Week 3

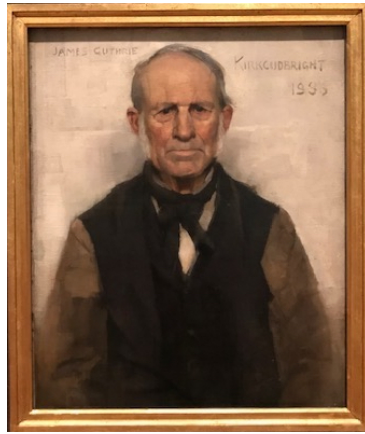
Selection One



'Burns Cottage, Alloway ' (c.1876) painting by Samuel Bough, Kelvingrove Art Gallery and Museum, Glasgow

Mid-project interview

Selection One



'Old Willie: The Village Worthy' (1886) painting by James Guthrie, Kelvingrove Art Gallery and Museum, Glasgow

Artworks selected in Kelvingrove Art Gallery and Museum and Gallery of Modern Art by Child Four

Museum Week 4

Selection One



'Grande Tete' (1982) sculpture by Niki de Saint Phalle, Gallery of Modern Art (GOMA), Glasgow

Museum Week 5

Selection One



'Floating Heads' (2009) installation by Sophie Calle, Kelvingrove Art Gallery and Museum, Glasgow

Artworks selected in Kelvingrove Art Gallery and Museum and Gallery of Modern Art by Child Four

Final project interview

Selection One

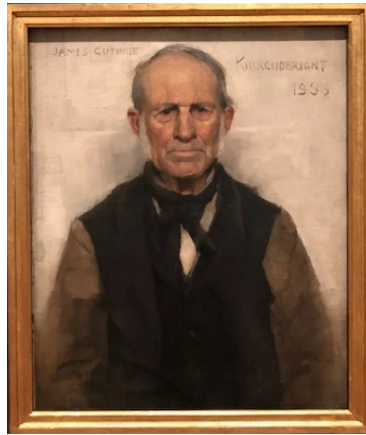


'The Fairy Raid: Carrying Off a Changeling-Midsummer Eve' (1867) painting by Sir Joseph Noel Paton, Kelvingrove Art Gallery and Museum, Glasgow

Child Five

Museum Week One

Selection One



'Old Willie: The Village Worthy' (1886) painting by James Guthrie, Kelvingrove Art Gallery and Museum, Glasgow

Museum Week 2

Selection One



'Lady Harriet Findlay of Aberlour' (1905) painting by James Guthrie, Kelvingrove Art Gallery and Museum, Glasgow

Artworks selected in Kelvingrove Art Gallery and Museum and Gallery of Modern Art
by Child Five

Museum Week 3

Selection One



'Loch Katrine (1810) painting by Alexander Nasmyth, Kelvingrove Art Gallery and Museum, Glasgow.

Mid-project interview

Selection One



'The Last of The Crew' (1883) painting by Briton Rivière, Kelvingrove Art Gallery and Museum, Glasgow

Artworks selected in Kelvingrove Museum and Gallery of Modern Art by Child Five

Museum Week 4

Selection One



Link: <https://www.youtube.com/watch?v=GXRRC3pfLnE>

'The Way Things Go '(2009) sculpture video by Fischli and Weiss, Gallery of Modern Art, Glasgow

Museum Week Five

Selection One



'Tiptoe 'Table Piece Z85 (1982) sculpture by Anthony Caro, Kelvingrove Art Gallery and Museum, Glasgow

Artworks selected in Kelvingrove Art Gallery and Museum and Gallery of Modern Art by Child Five

Final project interview

Selection One



'Motherless Child' (c.1889) sculpture by George Lawson, Kelvingrove Art Gallery and Museum, Glasgow.

Selection Two



'Altar to a Dead Cat' (1962) installation by Niki de Saint Phalle, Gallery of Modern Art (GOMA), Glasgow

Artworks selected in Kelvingrove Art Gallery and Museum and Gallery of Modern Art by Child Five

Selection Three



'Old Willie: The Village Worthy' (1886) painting by James Guthrie, Kelvingrove Art Gallery and Museum, Glasgow

Child Six

Museum Week One

Selection One



'The Druids Bringing in the Mistletoe '(1890) painting by E A Hornel and George Henry, Kelvingrove Art Gallery and Museum, Glasgow

Museum Week 2

Selection One



'The Dance of Spring '(c.1891) painting by E A Hornell, Kelvingrove Art Gallery and Museum, Glasgow

Child Six

Selection Two



'Lady in White ' (1910) painting by F C B Cadell, Kelvingrove Art Gallery and Museum, Glasgow

Museum Week 3

Selection One



'Balmoral, Autumn ' (1896) painting by Joseph Denovan Adam, Kelvingrove Art Gallery and Museum, Glasgow

Child Six

Mid-project interview

Selection One



'Embassy Lodge, The Visit ' (1990) painting by Anthony Green, Kelvingrove Art Gallery and Museum, Glasgow

Selection Two



'The Scotsman ' (1987) photograph by Ron O'Donnell, Kelvingrove Art Gallery and Museum, Glasgow

Artworks selected in Kelvingrove Art Gallery and Museum and Gallery of Modern Art
by Child Six

Museum Week 4

Selection One



Link: <https://www.youtube.com/watch?v=GXrRC3pfLnE>

'The Way Things Go '(2009) sculpture video by Fischli and Weiss, Gallery of Modern Art, Glasgow

Museum Week 5

Selection One



'Floating Heads '(2009) installation by Sophie cave, Kelvingrove Art Gallery and Museum, Glasgow

Artworks selected in Kelvingrove Art Gallery and Museum Museum and Gallery of Modern Art by Child Six

Museum Week 6

Selection One



‘Gun Cabinet - Antique Firearms ’Kelvingrove Art Gallery and Museum, Glasgow

Final project interview

Selection One



‘Elvis Presley ’(1996) sculpture by Sean Read, Kelvingrove Art Gallery and Museum, Glasgow

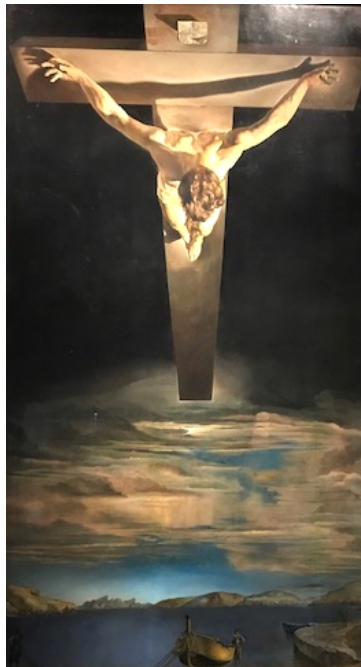
Child Six

Selection Two



'Floating Heads' (2009) installation by Sophie Calle, Kelvingrove Art Gallery and Museum, Glasgow

Selection Three



'Christ of St John on the Cross' (1951) painting by Salvador Dalí, Kelvingrove Art Gallery and Museum, Glasgow

Child Six

Selection Four



'The Devil' (1985) sculpture by Niki de Saint Phalle, Gallery of Modern Art (GOMA), Glasgow

Child Seven

Pre-project interview

Selection One



'The Last of the Clan '(1865) painting by Thomas Faed, Kelvingrove Art Gallery and Museum, Glasgow.

Museum Week One

Selection One



'Anna Pavlova '(1910) painting by John Lavery, Kelvingrove Art Gallery and Museum, Glasgow

Artworks selected in Kelvingrove Art Gallery and Museum and Gallery of Modern Art by Child Seven

Museum Week Two

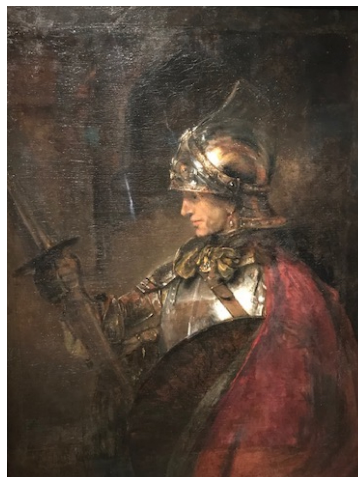
Selection One



'Chaff' (1905) painting by Alexander Mann, Kelvingrove Art Gallery and Museum, Glasgow

Museum Week Three

Selection One

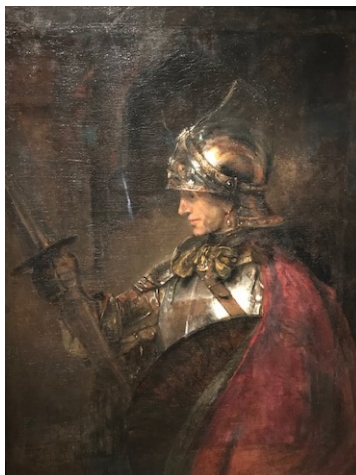


'Man in Armour' (1655) painting by Rembrandt, Kelvingrove Art Gallery and Museum, Glasgow

Artworks selected in Kelvingrove Art Gallery and Museum and Gallery of Modern Art
by Child Seven

Mid-project interview

Selection One



'Man in Armour '(1655) painting by Rembrandt, Kelvingrove Art Gallery and Museum,
Glasgow

Selection Two



'Embassy Lodge, The Visit '(1990) painting by Anthony Green, Kelvingrove Art
Gallery and Museum, Glasgow

Artworks selected in Kelvingrove Art Gallery and Museum and Gallery of Modern Art
by Child Seven

Museum Week 4

Selection One



Link: <https://www.youtube.com/watch?v=GXrRC3pfLnE>

'The Way Things Go '(2009) sculpture video by Fischli and Weiss, Gallery of Modern Art, Glasgow

Museum Week 5

Selection One

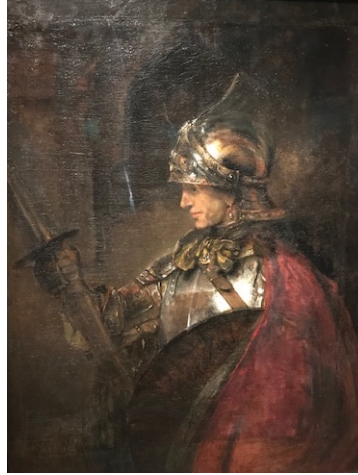


'Tiptoe 'Table Piece Z85 (1982) sculpture by Anthony Caro, Kelvingrove Art Gallery and Museum, Glasgow

Artworks selected in Kelvingrove Art Gallery and Museum and Gallery of Modern Art
by Child Seven

Final project interview

Selection One



'Man in Armour '(1655) painting by Rembrandt, Kelvingrove Art Gallery and Museum,
Glasgow

Child Eight

Pre-project interview

Selection One



'The Fairy Raid: Carrying Off a Changeling-Midsummer Eve' (1867) painting by Sir Joseph Noel Paton, Kelvingrove Art Gallery and Museum, Glasgow

Museum Week 1

Selection One



'The Sunflower' (1932) sculpture by Gilbert Ledward, Kelvingrove Art Gallery and Museum, Glasgow

Selection Two



'The Dance of Spring ' (c. 1891) painting by E A Hornell, Kelvingrove Art Gallery and Museum, Glasgow

Museum Week Two

Selection One



' The Dance of Spring ' (c. 1891) painting by E A Hornell, Kelvingrove Art Gallery and Museum, Glasgow

Artworks selected in Kelvingrove Art Gallery and Museum and Gallery of Modern Art by Child Eight

Selection Two



'A Lady in Black ' (c.1926) painting by F C B Cadell, Kelvingrove Art Gallery and Museum, Glasgow

Museum Week 3

Selection One



'Glen Massan ' (c.1856) painting by Gustave Doré, Kelvingrove Art Gallery and Museum, Glasgow

Artworks selected in Kelvingrove Art Gallery and Museum and Gallery of Modern Art
by Child Eight

Mid-project interview

Selection One



'Embassy Lodge, The Visit ' (1990) painting by Anthony Green, Kelvingrove Art
Gallery and Museum, Glasgow

Museum Week 4

Selection One



'The Devil ' (1985) sculpture by Niki de Saint Phalle, Gallery of Modern Art (GOMA),
Glasgow

Artworks selected in Kelvingrove Art Gallery and Museum and Gallery of Modern Art
by Child Eight

Museum Week 5

Selection One



'Eastre, Hymn to the Sun '(1924) bronze by J D Fergusson, Kelvingrove Art Gallery
and Museum, Glasgow

Museum Week 6

Selection One



Silverware In cabinet (c. 1756 -) Kelvingrove Art Gallery and Museum, Glasgow

Artworks selected in Kelvingrove Art Gallery and Museum and Gallery of Modern Art by Child Eight

Final project interview

Selection one



'Floating Heads' (2009) installation by Sophie Calle, Kelvingrove Art Gallery and Museum, Glasgow

Selection Two



'Old Willie: The Village Worthy' (1886) painting by James Guthrie, Kelvingrove Art Gallery and Museum, Glasgow

Child Eight

Selection Three



'Interior: The Orange Blind' (c.1927) painting by F C B Cadell, Kelvingrove Art Gallery and Museum, Glasgow

Selection Four



'The Scotsman' (1987) Scottish Heritage, photograph, Kelvingrove Art Gallery and Museum, Glasgow

Child Eight

Selection Five



Link: <https://www.youtube.com/watch?v=GXrRC3pfLnE>

The Way Things Go '(2009) sculpture video by Fischli and Weiss, Gallery of Modern Art, Glasgow

Child Nine

Pre-project interview

Selection One



'Anna Pavlova '(1910) painting by John Lavery, Kelvingrove Art Gallery and Museum, Glasgow

Museum Week 1

Selection One



'The Scotsman '(1987) photograph by Ron O'Donnell, Kelvingrove Art Gallery and Museum, Glasgow

Artworks selected in Kelvingrove Art Gallery and Museum and Gallery of Modern Art by Child Nine

Selection Two



'The White Cockade ' (1899) painting by William Ewart Lockhart, Kelvingrove Art Gallery and Museum, Glasgow

Museum Week 2

Selection One



'Mrs Fitzroy Bell ' (1894) painting by John Lavery, Kelvingrove Art Gallery and Museum, Glasgow

Artworks selected in Kelvingrove Art Gallery and Museum and Gallery of Modern Art
by Child Nine

Selection Two



'The Fish Pool ' (1894) painting by John Lavery, Kelvingrove Art Gallery and Museum,
Glasgow

Mid-project interview

Selection One



'The Scotsman ' (1987) Scottish Heritage, photograph, Kelvingrove Art Gallery and
Museum, Glasgow

Artworks selected in Kelvingrove Art Gallery and Museum and Gallery of Modern Art by Child Nine

Week 6

Selection One



Mr Singh's India (1999) Painting by Amrit and Rabinda Kaur Singh, Gallery of Modern Art (GOMA), Glasgow

Final project interview

Selection One



'The Scotsman' (1987) Scottish Heritage, photograph, Kelvingrove Art Gallery and Museum, Glasgow

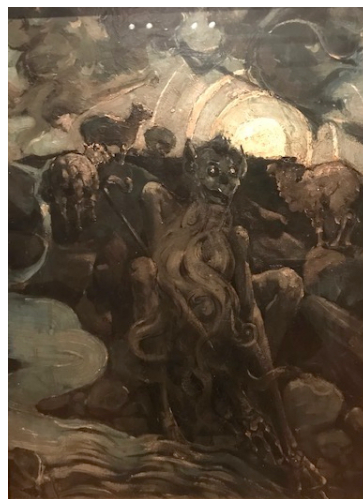
Artworks selected in Kelvingrove Art Gallery and Museum and Gallery of Modern Art
by Child Nine

Selection Two



'Marat and the Fishes' (1990) painting by Alison Watt, Kelvingrove Art Gallery and
Museum, Glasgow

Selection Three



'The Brownie of Blednoch' (1889) painting by E A Hornell, Kelvingrove Art Gallery
and Museum, Glasgow

