



Roehampton
University 

PROTOCOL

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**A systematic review of
the contribution of art
education to cultural learning
in students aged 5–16**

Protocol written by the Art and Design Review Group

The EPPI-Centre is part of the Social Science Research Unit, Institute of Education, University of London

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CONFLICTS OF INTEREST

No conflicts of interest known

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LIST OF ABBREVIATIONS

EPPI	Evidence for Policy and Practice Information and Co-ordinating Centre
NSEAD	National Society for Education in Art and Design

Engage	An international association for gallery education
ACE	Arts Council of England
DCMS	Department for Culture Media and Sport
DfES	Department for Education and Skills
InSEA	International Society for Education through Art
NAEA	National Art Education Association (USA)
QCA	Qualifications and Curriculum Authority

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1. BACKGROUND

1.1 Aims and rationale for current review

This review is prompted by a concern to identify the contribution of art education to cultural learning (understood as the formation and exploration of identity and understanding of diversity). Globalisation and demographic change have led to increased emphasis by governments on cultural learning, although there are different interpretations of what this means. The National Advisory Council on Creative and Cultural Education (1999) distinguished between structural, elite and social definitions of arts and culture: (1) *structural* refers to a general process of intellectual and social refinement associated with an eighteenth-century ideal of a cultured person; (2) *élite* refers to variation of the above in which a distinction is made between high and popular culture in Western European terms and assumes the former has more social status; (3) *social*, drawn from anthropological and sociological theory, which refers to a communities way of life. The social definition of arts and culture is the one adopted in this review.

The following are the broad aims for cultural education the National Advisory Council for Creative and Cultural Education (1999) put forward in their report, concerning educational practices that aim to:

- enable young people to recognise and understand their own cultural values and assumptions
- enable young people to embrace and understand cultural diversity by bringing them into contact with attitudes and values of other cultures
- encourage a historical perspective by relating contemporary values to the processes and events that have shaped them
- enable young people to understand the evolutionary nature of culture and processes as a potential for change

Central to the multicultural art education reform movement that has gathered momentum over the past three decades (Mason, 1999) is concern with constructs, such as cultural identity, cultural diversity, cultural heritage and culture change. Since a preliminary search has identified a large amount of relevant literature based in multicultural art education that seeks to address the above aims, this review will focus on art education practices and discourse intended to enable young people to explore and understand their own cultural values and assumptions and those of others, whilst recognising that they overlap.

Identity

Social psychologists explain personal identity as formed and developed continuously through interaction with others. Self-understanding and self-other understanding (how we understand, define and relate to others) develop in parallel. Personal and social identities are conceptually distinct but inextricably intertwined. Personal identity is also intimately related to cultural identity: that is,

to an individual's need for collective continuity and belonging to a group. 'Otherness' is constituted by identity, understood as boundaries of inclusion and exclusion from the individual or group.

For Samoraj (1998, p 184), cultural identity is primarily "the product of identifying with the culture of one's forebears, of cultivating certain values and acknowledging certain norms". Traditions and images that become internalised through social practices as cultural memories socially act as instruments of cohesive identity which give to individuals a sense of belonging and cultural affiliation that brings individuals and groups together for collective endeavour, as well as for excluding people considered as other (Stupples, 2003, p 127). The cultural bases for groups vary (for example, nationality, ethnicity, race, kinship, caste, class). Ballangee-Morris and Stuhr (2002) take a rather different view, arguing that cultural identity permeates and constitutes one's life and that age, gender, sexuality, social and economic class, education, job, exceptionality, geographic location, religion, language, political status and ethnicity may all contribute to one's cultural identity. They point out that cultures are always in the process of change through adaptation to other cultures and because they are influenced by technological, political, economic, social, environmental and demographic developments.

Another form of grouping and separation, found in composite societies, results from inclusion of supposedly different 'ethnic' groups. Whereas ethnic identity has usually been treated as a political struggle for territory, it is actually about the psycho-cultural changes that occur in individuals when they have to adapt to a dominant political society that is ethnically alien (Romanucci-Ross and De Vos, 1995, p 16).

Some form of conflict is a normal or chronic condition in a pluralistic society (McFee and Degge, 1980). Ethnic group members are no longer content to remain mute and there is increased awareness of oppressed groups. Social tensions are manifestly different in pluralistic and stratified societies that are ethnically homogenous. The concept of cultural pluralism, brought about by sweeping demographic change since the Second World War (1939-45), is creating a tremendous battle over what constitutes appropriate educational content. Questions about how cultural groups should be recognised are among the most salient and vexing in the political agenda in many democratic and democratising countries (Gutmann, 1994, p 5).

Cultural identity and art

As one of the main communication systems in most cultures, art acts as a medium through which people construct identities and shift existing ones (McFee, 1991). Each member of a cultural group learns to read or understand their culture through the art that addresses its values, patterns of organisation, social structures and belief systems. Particular cultures use particular patterns related to aesthetic traditions symbolically as a basis of self and social identity (Romanucci-Ross, 1995). Tastes in the arts (together with styles of clothing, definitions of physical beauty, etc.) are ways in which cultures identify themselves with aesthetic patterns. The notion of taste-cultures (Bourdieu, 1986), has been used to explain how social groups have distinctive patterns of aesthetic preference and values. In times of ethnic resurgence, greater emphasis is placed on these

differences (Clarke, 1996, p 176). There may be contradictions between young peoples' artistic identities as defined by their cultural group and those promoted or encouraged at school.

For many people, national identity and subjective cultural identity are tied and cannot be distinguished, especially when ethnic and national territorial identity have been united historically. Writing about music, Folkestad (2002) distinguishes between national, cultural and ethnic identity. National identity is a political construct imposed from the top and based on the different cultural and ethnic identities within the regions defined as a nation. National identity is a central issue in the process of creating common national curricula. In contrast, most cultural utterances which originate from popular forms developed long before today's national boundaries were drawn or, among groups of people sharing the same preferences despite their national or ethnic affiliations. Ethnic identity is a more porous concept combining both top down and bottom up perspectives. In some cases 'ethnic' is synonymous with nationality whereas in others it describes close links with popular culture. In music education both 'ethnic' and 'ethno' are used to indicate the object of study is folkloric or popular and is analysed in a local context.

Art education and cultural identity

An advantage art has over other educational tools for cultural learning is that it is not limited by language (Boughton and Mason, 1999). Art education deals with expression and encourages students to define themselves through their own artwork as well as through the images they choose to look at. The making of art has long been valued in art education as a psychological manifestation of an artist's social, cultural and individual identity and because it reflects, critiques and explores the exploration of what it means to be human (Freedman and Schuler, 2003).

For historical reasons, the majority of the world's formal art education systems are dominated by a western art canon (Boughton and Mason, 1999; Chalmers, 1996). The canon affords fine art more status than crafts, primitive, folk and ethnic arts. More research is needed into ways in which people separate art from 'non-art' (McFee, 1991). Individuals, who are members of minority cultural and ethnic groups, need access to the histories and ways of apprehending the world of their ancestors since, without this, they experience low self-esteem. Young (1999) and Dash (1999) both argue that constant exposure to historical exemplars of western art transmits racist messages of exclusion to Afro-Caribbean and British Asian students in Britain and Black American, Hispanic and Native-American students in North America. Similarly, for art educators in the East Asian world region, the loss of local and regional artistic traditions and values to westernisation is a pressing concern (Iwano, 1999; Kuo, 1999). Although cultural variation is now the preferred educational policy, shortfalls in teacher training and entrenched attitudes mean that much classroom practice continues to be dominated by an élite tradition of Western fine art (Boughton and Mason, 1999; Chalmers, 1996).

Young people today have access to a vast range of images in everyday life through which they are able to explore the construction of identity through the variety of roles and life possibilities these images present. Commercials and television have a huge impact on children and adolescents, and how they define

themselves. Increasingly researchers and theorists have argued for a visual culture model of art education that consciously connects with popular art and the mass media visual images that are part of students' daily lives (Freedman and Schuler, 2003).

The wider range of arts practices now being advocated leads to a number of practical difficulties for art educators who have to decide how best to use the limited time available in art curricula. A difficult consideration made as part of this process is to choose which ones should be afforded more importance. This is linked to concern about the teaching of heritage which is hugely contested (Moura, 2000).

There is acknowledgement that increasing the range of diversity of the art curriculum depends on the possibilities offered by cultural institutions at local and regional levels; hence the recent emphasis on collaboration between artists, museums and galleries, local community organisations and schools. However, the range of content and quality of these collaborations is known to be varied (Moriarty, 1997; Williams, 1997).

Another issue art teachers have to consider is how much priority to afford the practice of art versus understanding and critical analysis. To comprehend the meaning of visual images, audiences must be capable of asserting selective attention to the information provided implicitly and explicitly, and know about a variety of graphic elements. This requires critical skills, which have to be learned over time (Freedman and Schuler, 2003). Representation of 'otherness' in visual images are a special instance of a general problem of prejudice and stereotyping, which has negative consequences for minority cultural and ethnic groups (Nederveen, 1992). Critical analyses of representations of otherness is increasingly being advocated in art education (Dash, 1999).

1.2 Definitional and conceptual issues

In this review, the term 'art' refers to visual arts, not drama, dance, music or creative writing. The term art education encompasses a range of practical activities carried out for general education purposes, together with art history, art criticism and aesthetics. Practical activities may include fine arts, such as drawing, printmaking, photography and sculpture, and applied arts and crafts, such as textiles, printmaking, pottery, woodcarving, and metalwork. It may also encompass cultural practices more typically understood as folk arts, traditional arts and/or amateur arts and crafts, such as paper craft. Whereas this review does not cover commercial arts, design or industrial arts, it will embrace newer developments in contemporary fine arts, such as live art, mixed media, holography, installation, video and computer art, together with popular culture, mass-media and popular arts where they are the focus of art education practice.

Goals of art in general education are to provide personal fulfilment for all citizens and nurture social consciousness (Chapman, 1978, p 19). The review will not address vocational education, education for industry or the professional training of artists, craftpersons and designers. Particular attention will be paid to curricula and strategies intended to develop a sense of cultural identity in learners and to increase understanding of others.

Cultural identity is taken to mean the aspect of self that is shaped by a sense of real or imagined affiliations with specific cultural, racial, or ethnic groups. Specifically this review seeks evidence of how young people's cultural, ethnic, racial and/ or national identifications are shaped through involvement in the language and practices of art education. This includes what art teachers say and do, the artefacts they work with, the symbolic language of those artefacts, the interaction between students and teachers, and between students themselves and the artefacts with which they are working. Other aspects of cultural identity formation – such as family, geographic location, social and economic class, job, language, peer identity and political status – are not the main concern of this review.

The review is limited to studies of art education targeting learners aged 5 to 16, the compulsory school age in Britain. The educational contexts for such studies may be school or community based or, involve partnerships between the two. Examples of the latter include museums and galleries, cultural venues and youth and local community centres. The review will not cover studies of art education occurring naturally within families and communities. Studies pertaining to art and cultural identity in tertiary education, adult education, special education, health education and art therapy contexts will be excluded. In reviewing the literature, it will be necessary to take into account alternative nomenclatures for art education, such as Visual Arts Education, Visual Culture Education, Museum and Gallery Education, Artist Residencies and Creative Partnership Schemes.

1.3 Policy and practice background

Culturally diverse art education is mandated in national curricula in the majority of nation states. Increasingly the official viewpoint in general education is that cultural variation should be represented and transmitted this way in order for citizens to accept it in a given society (Berry *et al.*, 1992). An opposing view is that learning common (national) core values, such as citizenship, are important given that societies are becoming increasingly diverse (Ravitch, 1992). There is increasing emphasis in some countries, and noticeably in the UK, on connecting art learning in schools to the work of outside agencies. Currently large sums of public money are being spent on artist-led initiatives and projects taking place in community and museum and gallery settings targeted at increasing social inclusion. Recently, the Arts Council of England allocated £40 million to 'Creative Partnership Schemes' (2002). A significant number of these programmes address issues of national, local and regional culture, ethnicity, and race, but research into participation in them has identified a lack of indicators for assessing their social impact (Matarosso, 1997).

1.4 Research background

With notable exceptions, the majority of research and development within the discipline of art education is practitioner-based and small-scale. Discussions of multicultural art education theory and practice abound in the specialist literature, but experience suggests that there will be few empirical studies. Masters and

doctoral dissertations, although difficult to locate, were the best study sources in the first review. More promising perhaps is the suggestion by Bevers and Ernst (2001) that research commissioned by governments exists which has investigated cultural participation of pupils; interaction between cultural groups; how arts and cultural education develops peoples' norms and values; and to what extent patterns of collaboration between arts institutions and schools improve social cohesion. The same authors point out that, at this time of intensive arts educational change, policy-makers will be monitoring and evaluating policy implementation and engaging in policy support inventory studies. Public cultural institutions are increasingly commissioning market-based research and there are studies of the effects of cultural and art education on later life.

Relevant studies of art pedagogy may be found in literature concerned with educational equity, inclusion and exclusion, empowerment, socialisation, conflict resolution, identity formation, community, intercultural and cross-cultural understanding, human rights education, citizenship education, multicultural and intercultural education, heritage education, values education and social and personal education, adult education, community education and lifelong learning. Intergenerational learning, identity formation and self-esteem, cognitive and artistic development and creativity (e.g. Hargreaves, 1992), sociologically and or anthropologically based research into material culture, cultural transmission, globalisation, ethnicity and culture change may also be relevant.

1.5 Authors, funders and other users of the review

The authors of the review direct education research centres at Roehampton University which have established research programmes and national and international networks. The Centre for Art Education and International Research (CAEIR) hosts postgraduate and doctoral programmes, and research in art education which have a multicultural, cross-cultural, or international focus. The Centre for Research in Human Rights (CRHR) is a founder member of the International Consortium for Human Rights Education with members drawn from Africa, Asia, Europe. Rachel Mason, Director of CAEIR, has published extensively in the field of multicultural art education (Mason, 1995, 1999, 2001). Dr Gearon, Director of CRHR, is an expert in citizenship and human rights education. Recent publications are *Learning to Teach Citizenship in Secondary Schools* (2003) and *Citizenship through Secondary Religious Education* (2003).

The Roehampton University is collaborating with the National Society of Art and Design Education (NSEAD) in carrying out EPPI reviews in art and design education. Broadly speaking, the large Review Group for this second review is the same as for the first. The review Advisory Group is drawn from membership of NSEAD Council, which is nationally representative of different phases of art education. It includes lecturers from the University of London Goldsmith's, University of Cambridge, University of Reading, and University College, Northampton; teachers from both state and private education, teachers with senior management responsibility, school governors, advisers, examiners and teacher trainers. It also includes representatives from the Arts Council of England Education and the Qualifications and Curriculum Authority (QCA). An NSEAD web page was especially created for the first review which invites contribution from a wide range of users. This practice will continue in the second review. This

larger Review Group also includes representatives of the International Society for Education through Art (InSEA) and the American National Art Education Association (NAEA).

For consistency, the Review Group includes three researcher/users from the first review. Dr Dorothy Bedford, programme convenor of professional development of teachers at Roehampton University, was a former research officer; Dr Richard Hickman, based at the University of Cambridge, has a research interest in Islamic culture and art; and Dr Folkert Haanstra, based at Amsterdam School of the Arts, is familiar with recent government policy and research into cultural education in the Netherlands. Two new members with expertise in interpretation of non-Western arts joined the team. Sudha Daniel is a practising artist, art lecturer and curator who has worked as a multicultural advisory officer in schools and museums. His specialist teaching and research area is Indian, South East Asian and Chinese art. Paul Dash is a teacher-trainer with a special interest in art education of African Caribbean children in Britain. Our two international team members, Dr Rita Irwin and Dr Lee Emery, have expertise in aboriginal art and culturally diverse education. Because the second review covers informal as well as formal education, the team also includes a new member from *engage*, a national art education association that supports projects in schools and galleries, and outreach programmes in the community.

1.6 Review questions

How are distinctive identities around nation, culture, ethnicity and race constructed in art education in learners aged 5–16?

Specifically:

How is understanding of self and other facilitated through art curricula and teaching?

What kinds of art instructional strategies encourage cultural identifications?

What kinds of cultural identities and values do young people express, symbolise and reveal in their art?

How do learners give content and meaning to their own and other peoples cultural identities in their art?

2. METHODS USED IN THE REVIEW

2.1 User involvement

Members of the advisory group are representative of a range of interest groups with a direct involvement in art and design education. The majority are parents of school-age children and teachers of one or more educational phases with a range of experience and length of service; or they inspect and/or advise on art and design education. The topic for this review was selected in consultation with this group. Cultural learning was agreed as the topic for this second review because it is a significant factor in 'ethnic minority achievement' (which included on the initial list of possible topics) and because it fits the project coordinators' areas of academic expertise. The protocol and review questions were developed in close collaboration with two new members of the team with specialist knowledge of multicultural issues in education and art and design. Responses to drafts were invited online from other members. Following their recommendations and advice of EPPI staff, the focus on cultural learning was revised and refined.

The bulk of the work of the second review will be carried out at Roehampton University, where it will be coordinated by the authors of this protocol and a research officer. Five members of the Review Group will participate in the screening process and all team members will participate in the keywording and data-extraction phases of the review.

The progress of the review will be reported at NSEAD Council Meetings and in NSEAD Newsletters, and feedback will be invited on the research page of the NSEAD website. Review Group members will consult scholars and researchers with expertise in art theory, material culture, cultural studies, psychology and education at their respective universities. In the last phase of the methodology, the findings of the data extraction will be presented at an NSEAD annual conference and an invited seminar convened by CAIER for a small peer group of experts representing teacher practitioners, government agency representatives, local authority advisors and academics with research interests in art and cultural education.

2.2 Identifying and describing studies

2.2.1 Defining relevant studies: inclusion and exclusion criteria

For a paper to be included in the systematic map, it must fulfil the following criteria (see Appendix 2.1).

1. Subject

The study deals with visual art education, understood as a form of subject or discipline-based education that is carried out to fulfil general education purposes and aims.

2. Learners and learning environment

The study deals with art education targeted at learners aged 5-16, taking place in schools or community contexts such as museums, galleries, youth and local community centres, and other cultural and educational venues.

3. Study focus

The study reports on cultural learning understood as the formation and exploration of cultural identity and understanding of cultural difference. Specifically, it reports on how young people's understanding of cultural, ethnic, racial, and/ or national identifications are shaped through involvement in the discourse and practices of art education.

4. Type of study

The study reports on research understood as inquiry which is critical and sustained by means of a systematic method (i.e., in the gathering and analysis of information about curricula, educational strategies and students' outcomes); and that presents original data collected by the author(s). The paper is in a book, research report, academic journal, conference paper, MA dissertation, or PhD thesis.

5. Timeframe of study

The paper is written between 1980 and 2004.

6. Language

The study must be in English, Dutch, French or Russian.

These inclusion criteria were developed by the authors in consultation with the Review Group and were used as the basis for constructing the following **exclusion** criteria.

Exclusion criteria

Exclusion 1: Not about visual art education carried out for general education purposes

Studies pertaining to other forms of arts education (e.g. drama, dance, music or creative writing) will be excluded. Studies focussing exclusively on commercial arts, design or industrial arts, and of art education carried out for vocational/ professional training purposes will also be excluded.

Exclusion 2: Not about learning in schools, local community and cultural settings targeted at students aged 5–16

Studies of art education in tertiary education institutions, adult education, higher education, special education, health education, and art therapy contexts will be excluded.

Exclusion 3: Not about cultural learning understood as formation of exploration of cultural identity and understanding of difference.

Studies that deal with other aspects of cultural identity formation such as family, geographic location, social and economic class, job, language, peer identity and political status will be excluded.

Exclusion 4: Not a research report

Reviews of books, magazines or journals; policy documents and curricula, instructional materials, bibliographies and visual resources for teaching will be excluded. Research studies not undertaken by the authors, which are incomplete or where the method is not reported will also be excluded.

Exclusion 5: Not published between 1980 and 2004

Exclusion 6: Not in English, Dutch, French, or Russian

2.2.2 Identification of potential studies: search strategy

Research studies will be identified from a variety of sources using both electronic and manual methods. Details of the bibliographic databases, journals and websites to be searched are given in Appendix 2.2. Details of the proposed search terms used in the bibliographic databases are also given in Appendix 2.2. Searching will include printed books and journals, personal contacts and reference and bibliographic lists and citations from already identified reports. The wider Review Group, which included international members, known to have a particular interest in this topic, will be asked to identify studies with which they were familiar and suggest journals, which may be relevant. The search will focus on studies that are in the languages of the members of the Review Group: English, Dutch, French or Russian/. Citation searches of key authors/papers, reference lists of key authors/papers and references on key websites will be used as well as personal contacts and direct requests to key informants.

Searches will be limited to studies conducted during the past 24 years, because it is generally agreed that from this time there was an increase of interest in theory and practice of multiculturalism in relation to art education in Britain (Zimmerman, 1990).

The references will be stored in an EndNote© library file and coded to keep track of report location and search source. The EndNote© library will also contain codes, which will keep track of the progress of a report throughout the different stages of the project (i.e. whether it has been excluded and, if so, at what stage).

2.2.3 Screening studies: applying inclusion and exclusion criteria

From these search strategies, the Review Group will arrive at a total number of studies for potential inclusion. Four members of the group will screen all studies for inclusion. Pairs of Review Group members will conduct application of the inclusion exclusion criteria and the keywording, then decisions will be compared and a consensus reached. Members of the EPPI-Centre will carry out a quality-assurance role through applying inclusion/exclusion criteria to a subset of the sample of the studies.

2.2.4 Characterising included studies

The studies remaining after the application of the criteria will be keyworded, using the EPPI-Centre (2003a) Core Keywording Strategy (see Appendix 2.4). Additional keywords, which are specific to the context of the review, will be added to those of the EPPI-Centre. All the keyworded studies will eventually be added to the larger EPPI-Centre database, REEL, for others to access via the website.

2.3 In-depth review

2.3.1 Moving from broad characterisation (mapping) to in-depth review

A descriptive map will be produced, defining the range of the review. Inclusion criteria for the in-depth review will be developed on the basis of the map.

2.3.2 Detailed description of studies in the in-depth review

Studies identified as meeting the criteria will be analysed in depth, using the EPPI-Centre's detailed extraction software, EPPI Reviewer (EPPI-Centre, 2003b) Review Guidelines for Extracting Data and Quality Assessing Primary Studies in Educational Research. Additional questions, which are specific to the content of the review, will be added to those of the EPPI-Centre.

2.3.3 Assessing quality of studies and weight of evidence for the review question

Weights of evidence (WoE) used in many EPPI reviews as well as in the first review are based on the following classifications:

- WoE A Soundness of studies (internal methodological coherence),
 based upon the study only
- WoE B Appropriateness of the research design and analysis used
 for answering the review question
- WoE C Relevance of the study topic focus (from the sample,
 measures, scenario, or other indicator of the focus of the study) to the
 review question

WoE D An overall weight taking into account A, B and C

2.3.2 Synthesis of evidence

The data will be synthesised to bring together the studies which answer the review question and the sub-questions, and which meet the quality criteria relating to appropriateness and methodology. The definitions of cultural learning and cultural identity used in the study and the four sub-questions provide a potential initial framework for synthesis (see Glossary).

2.3.3 In-depth review: quality-assurance process

Data extraction and assessment of the weight of evidence for each study will be conducted by pairs of Review Group members working independently at first, and then comparing their decisions prior to coming to a consensus. Members of the EPPI-Centre will carry out a quality assurance through data extracting a subset of the sample of studies.

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Appendix 2.1: Inclusion and exclusion criteria

	Inclusion criteria	Exclusion criteria
Subject	In this review the term ‘art education’ is understood as discipline-based education that encompasses a range of practical activities, such as fine arts, applied arts and crafts, traditional arts and media arts carried out for general education purposes and aims, together with art history, art criticism and aesthetics . Particular attention will be paid to art curriculum and teaching and learning strategies intended to contribute to cultural learning as defined in this review.	In this review, the term ‘art’ refers to visual arts, not drama, dance, music or creative writing . This review does not cover commercial arts, design or industrial arts or other curriculum subjects, such as literacy, numeracy, science or physical education . The review will not address vocational art education , education for industry or the professional training of artists, craftspersons and designers.
Learning environment	The review is limited to studies of art education targeting learners aged 5 to 16 . The learning environments for such studies could be school or community based (e.g. take place in museums and galleries or other cultural venues, such as youth and local community centres) or they could involve partnerships between the two.	The review will not cover studies of art learning occurring naturally within families and communities. Studies pertaining to art and cultural identity in tertiary education, adult education, higher education, special education, health education and art therapy contexts will be excluded.
Cultural learning	In this review, ‘cultural learning’ refers to learning targeted at formation and exploration of cultural identity and understanding of difference. Cultural identity is taken to mean the aspect of self that is shaped by a sense of real or imagined affiliations with specific cultural, racial, or ethnic groups. Specifically, this review seeks evidence of how young people’s understanding of cultural, ethnic, racial and/ or national identifications are shaped through involvement in the discourse and practices of art education.	Other aspects of cultural identity formation, such as family, geographic location, social and economic class, job, language, peer identity and political status are not the main concern of this review.
Research	Research reports, books, articles, conference papers, dissertations, and theses about research – critical and sustained inquiry by means of a systematic method (i.e. in the gathering and analysing of information about curricula, educational strategies	Reviews of books, research, magazines or journals; policy documents and curricula, instructional materials, bibliographies and visual resources for teaching, incomplete research studies, or where the methods are not

	and student learning outcomes)	fully reports will all be excluded.
Language	English, Dutch, French or Russian	Not in English, Dutch, French or Russian
Years of publishing	1980–2004	Pre-1980

Appendix 2.2: Search strategy for electronic databases

Subject	Education	Culture
Art Education Fine Art Visual Art Live Art Folk Art Traditional Art Amateur Art Aboriginal Art Computer Art Mixed Media Installation Crafts Applied Art Art Criticism Art Theory Art History Aesthetics Artist Residency Textiles Print-making Pottery Woodcarving Metalwork Artist Residency	Teaching Learning Instruction Training Curriculum Pedagogy Study Museum Education Gallery Education Community Education Primary Education Secondary Education Elementary Education	Cross-cultural Culture Multiculturalism Intercultural Minority Ethnicity Race Globalism Cultural: Pluralism Identity Heritage Inclusion Exclusion Value Prejudice Diversity Transmission Changes Patrimony

Specificity of search will be increased by using the combining the results with the following terms using the **not** function:

Subject	Education	Limits
Creative Writing Numeracy Mathematics Design Performing Arts Dance Music Theatre Art Therapy Industrial Arts	Vocational Education Special Education Health Education Higher Education	Post 1980 Only in English, Dutch, French or Russian

Educational research: specific sources

National Foundation for Educational Research (NFER)

<http://www.nfer.ac.uk/default.asp> and <http://www.nfer.ac.uk/search>

Education Information Management Exchange (EMIE) at NFER: LEA Reports & Publications

<http://www.nfer.ac.uk/emie/publications/publications.asp>

Information Network on Education in Europe (EURYDICE): links to other education sites and site index

<http://www.nfer.ac.uk/eurydice/default.asp>

<http://www.nfer.ac.uk/eurydice/siteindex/siteindex.asp>

Database of Education Systems in Europe (Standards) (EURYBASE): links to each country

<http://www.nfer.ac.uk/eurydice/databases/database.asp>

Current Educational Research in UK (CERUK)

<http://www.nfer.ac.uk/infoservices/ceruk.asp>

Education-line (BEI Service supporting educational research, policy and practice)

<http://www.leeds.ac.uk/educol>

Russian educational databases and libraries

Russian state library: <http://www.rsl.ru/>

Auditorium.ru (Russian research database)

<http://www.auditorium.ru/aud/index.php>

Russian Academy of Science: <http://www.ras.ru/>

French educational databases

Institut national de recherche pédagogique, France (DifAct)

Brief descriptions of action projects in difficult educational environments, with research findings, bibliographies and references to resources

<http://bdd.inrp.fr:8080/Difact/DifWelcome.html>

Institut national de recherche pédagogique, France (NOVA)

Bibliographical references, with summaries, to results of educational innovations published in France since 1960, including books, articles, theses, and conference proceedings:

<http://bdd.inrp.fr:8080/Nova/NovaWelcome.html>

Dutch online library

Openbare bibliotheken in Nederland: <http://www.debibliotheken.nl/>

Specialist research registers

Index to Theses (online index to UK dissertation titles (not published))

<http://www.theses.com/>

Digital Dissertations (online index to UK digital dissertations (not published))

<http://www.lib.umi.com/dissertations/>

Educational Research Abstracts (online database)

<http://www.catchword.com/era>

Bibliographic databases

General Ingenta Services (BIDS)/ERIC: <http://www.bids.ac.uk/>

BIDS/BEI (British Education Index): <http://www.bids.ac.uk/>

BIDS: <http://www.bids.ac.uk/>

Web of Science (arts and humanities): <http://wos.mimas.ac.uk/>

Web of Science (social science citation index): <http://wos.mimas.ac.uk/>

Australian Education Index (AEI): http://www.acer.edu.au/library/aei_frameset.html
International ERIC (includes BEI, AEI):
<http://www.dialogatsite.com/webcd/atsiteext.dll>
Electronic Table of Contents from British Library (ZETOC)
<http://www.zetoc.mimas.ac.uk/>
Ingenta (e.g. IJADE, Creativity Research Journal)
<http://ingenta.com/>
EBSCO (Professional Development Collection) (e.g. Arts Education Policy Review)
<http://search.global.epnet.com/athens.asp>
View online Articles: <http://ejournals.ebsco.com>
Ingenta Select (Catchword and Ingenta): <http://ingentaselect.com/>
Anthropological Index: <http://aio.anthropology.org.uk/aio/AIO.html>
Social Sciences Index: <http://www.isinet.com/products/citation/ssci/>
Ingenta Select (Catchword and Ingenta): <http://ingentaselect.com/>

Online library catalogues: books and journals (not specific articles)

Roehampton Library Catalogue (OPAC):
http://helios.roehampton.ac.uk:8001/www-bin/www_talis
UK Higher Education Library Catalogues (UK HE OPACS)
<http://www.niss.ac.uk/lis/opacs.html>
University Research Libraries plus British Library (COPAC)
<http://www.copac.ac.uk/copac/>
British Library Catalogue: <http://blpc.bl.uk/>
M25 Library Catalogues (educational establishment libraries within M25)
<http://www.M25lib.ac.uk/>
Education-line (BEI service, supporting educational research, policy and practice)
<http://www.leeds.ac.uk/educol>
National Society for Education in Art & Design (NSEAD): <http://www.nsead.org/>
Allison Research Index of Art & Design (ARIAD)
<http://www.ariad.co.uk/default.html>
Art, Design, Architecture & Media Information Gateway (ADAM)
<http://adam.ac.uk/index.html>
Arts Education Partnership – USA: <http://aep-arts.org>
National Arts Education Research Centre, USA
http://www.arts.gov/pub/NARC_publications.html

Education specific sources

Department for Education & Skills (DFES): <http://www.dfes.gov.uk/>
Qualifications and Curriculum Authority (QCA): <http://www.qca.org.uk/rs/rer/>
Institute of Education: <http://ioewebserver.ioe.ac.uk/ioe>
Questia (online library): <http://www.questia.com/aboutQuestia/about.html>

Links via Roehampton site

In order to be recognised as a registered user and have permission to download references, it was frequently necessary to enter the sites via Roehampton links.

Subject specific sources

Link to access information for art-specific sources: USR, learning resources, subject guides, arts, art
<http://www.roehampton.ac.uk/subject/art.asp>

Specialist research registers and bibliographic databases

Link to list of service providers and online database information: information services, electronic resources, electronic journals information, networked databases

<http://www.roehampton.ac.uk/electronicresources/database.asp>

Journal databases

Link to access and password information for various journal database service providers: information services, electronic resources, electronic journals information, access and password information

<http://www.roehampton.ac.uk/electronicresources/alphajournal.asp>

Link to Journals with full text currently available to Roehampton staff and students:

Information Services, Electronic Resources, Electronic Journals Finder

<http://www.roehampton.ac.uk/electronicresources/ej.asp>

Online library catalogues

Link to access to various library catalogues: information services, learning resources, accessing other libraries and library catalogues

<http://www.roehampton.ac.uk/subject/access.asp>

Appendix 2.3: Journals handsearched

Anthropology & Education Quarterly
Art Education
British Educational Research Journal
British Journal of Aesthetics
Canadian Review of Art Education Research and Issues
Cultural Studies
Curriculum Journal
Electronic Magazine of Multicultural Education
Globalisation, Societies and Education
Journal of Aesthetic Education
Journal of Multicultural and Cross-cultural Research in Art Education
Journal of Social Theory in Art Education
Multicultural Education
Multicultural Education Abstracts
Multicultural Teaching
Oxford Art Journal
Race, Ethnicity and Education
Review of Education, Pedagogy, and Cultural Studies
Studies in Art Education: a Journal of Issues and Research in Art Education

Appendix 2.4: EPPI-Centre keyword sheet, including review-specific keywords

V0.9.7 Bibliographic details and/or unique identifier

<p>A1. Identification of report Citation Contact Handsearch Unknown Electronic database (Please specify)</p> <p>A2. Status Published In press Unpublished</p> <p>A3. Linked reports <i>Is this report linked to one or more other reports in such a way that they also report the same study?</i></p> <p>Not linked Linked (Please provide bibliographical details and/or unique identifier) </p> <p>A4. Language (Please specify) </p> <p>A5. In which country/countries was the study carried out? (Please specify) </p>	<p>A6. What is/are the topic focus/foci of the study? Assessment Classroom management Curriculum* Equal opportunities Methodology Organisation and management Policy Teacher careers Teaching and learning Other (Please specify).....</p> <p>A7. Curriculum Art Business studies Citizenship Cross-curricular Design and technology Environment General Geography Hidden History ICT Literacy – first language Literacy further languages Literature Maths Music PSE Physical education Religious education Science Vocational Other (Please specify).....</p>	<p>A8. Programme name (Please specify) </p> <p>A9. What is/are the population focus/foci of the study? Learners Senior management Teaching staff Non-teaching staff Other education practitioners Government Local education authority officers Parents Governors Other (Please specify).....</p> <p>A10. Age of learners (years) 0–4 5–10 11–16 17–20 21 and over</p> <p>A11. Sex of learners Female only Male only Mixed sex</p>	<p>A12. What is/are the educational setting(s) of the study? Community centre Correctional institution Government department Higher education institution Home Independent school Local education authority Nursery school Post-compulsory education institution Primary school Pupil referral unit Residential school Secondary school Special needs school Workplace Other educational setting (Please specify).....</p> <p>A13. Which type(s) of study does this report describe? A. Description B. Exploration of relationships C. Evaluation a. naturally-occurring b. researcher-manipulated D. Development of methodology E. Review a. Systematic review b. Other review</p>
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Appendix 2.5: Glossary

Research: Inquiry which is sustained by a systematic method (i.e., in the gathering and analysis of information) and designed to develop or contribute to knowledge

Cultural identity: The part of personal identity that is shaped by real or imagined affiliations with a specific national cultural, ethnic or racial group

Ethnicity: A form of grouping and separation of people found in composite societies in which there is increased awareness of oppressed groups

Culture change: Large-scale modification of routine behaviour that may require evaluation of long held and deeply cherished beliefs

Cultural diversity: The variety of human cultures in a specific region, or in the world as a whole

Cultural learning: Formation of identity and understanding of diversity

Cultural heritage: Everything connected to historical monuments, folklore, environment, and art, culture of the past and culture of the present

Racism: Prejudice or discrimination based on the belief that race is the primary factor determining human traits and abilities

Art education: Discipline-based visual art education that encompasses a range of practical activities, such as fine arts, applied arts and crafts, traditional arts and media arts carried out for general education purposes and aims