

# Art and Design

A systematic review of the contribution of art education  
to cultural learning in learners aged 5-16

Review conducted by the Art and Design Review Group

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Technical report written by Rachel Mason, Liam Gearon and Yordanka Valkanova

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EPPI-Centre  
Social Science Research Unit  
Institute of Education  
University of London

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Report no. 1405T · April 2006



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## **Art and Design**

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## **TECHNICAL REPORT**

Review conducted by the Art and Design Review Group

Report by Professor Rachel Mason (Roehampton University)

Dr Liam Gearon (Roehampton University)

Yordanka Valkanova (Roehampton University)

The results of this systematic review are available in other formats. See over page for details.

The results of this systematic review are available in three formats:

### **SUMMARY**

Explains the purpose of the review and the main messages from the research evidence

### **TECHNICAL REPORT**

Includes the background, main findings, and full technical details of the review

### **DATABASES**

Access to codings describing each research study included in the review

These can be downloaded or accessed at <http://eppi.ioe.ac.uk/reel/>

The EPPI-Centre reference number for this report is 1405T.

This report should be cited as:

Mason R, Geareon L, Valkanova Y (2006) A systematic review of the contribution of art education to cultural learning in learners aged 5-16. Technical Report. In: *Research Evidence in Education Library*. London: EPPI-Centre, Social Science Research Unit, Institute of Education, University of London.

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# CONTENTS

Summary	1
<i>Aim</i>	1
<i>Review questions</i>	1
<i>Methods</i>	1
<i>Results</i>	1
<i>Conclusions</i>	2
Background	3
1.1 <i>Aims and rationale for current review</i>	3
1.2 <i>Definitional and conceptual issues</i>	5
1.3 <i>Policy and practice background</i>	6
1.4 <i>Research background</i>	6
1.5 <i>Authors, funders and other users of the review</i>	7
1.6 <i>Review questions</i>	7
Methods used in the review	8
2.1 <i>User involvement</i>	8
2.2 <i>Identifying and describing studies</i>	8
2.3 <i>In-depth review</i>	10
Identifying and describing studies: Results	12
3.1 <i>Studies included from searching and screening</i>	12
3.2 <i>Characteristics of included studies (systematic map)</i>	12
3.3 <i>Results of quality assurance</i>	18
4.1 <i>Introduction</i>	19
4.2 <i>Descriptive comparison of studies in the map and in-depth review</i>	19
4.2 <i>Weight of evidence of all included studies</i>	19
In-depth review: Results	19
4.3 <i>Further details of studies in the in-depth review</i>	20
4.4 <i>Synthesis of evidence</i>	26
Findings and implications	29
5.1 <i>Summary of principal findings</i>	29
5.2 <i>Strengths and limitations of this systematic review</i>	32
5.3 <i>User groups</i>	33
5.4 <i>Data extraction</i>	33
5.5 <i>Implications</i>	33
References	36
Authorship of this report	38
Appendix 1: Inclusion and exclusion criteria	40
Appendix 2: Search strategy for electronic databases	41
Appendix 3: Search strategy	45
Appendix 4: Weight of evidence (WoE) guidelines	46
Appendix 5: Glossary	48
Appendix 6: Search log - digital dissertations	49
Appendix 7: Search Log - ERIC	50
Appendix 8: Search log summary	52
Appendix 9: Journals handsearched	54
Appendix 10: EPPI-Centre keyword sheet, including review-specific keywords	55
Appendix 11: Sample weighting for reviewers	58



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# Summary

This review was prompted by a concern to collect evidence about art education and cultural identity formation. Art is widely viewed as one of the main communication systems in most cultures and as a medium for transmission and transformation of culture. In the past, art curricula tended to be dominated by an elite tradition of western fine art. The wider range of cultural practices and identifications being advocated as a result of multicultural reform raises practical difficulties for art teachers. These are widely debated: for example, how to teach cultural heritage and which kind of cultural content to include. Governments are increasingly advocating the use of art education to redress pressing societal problems, such as social exclusion and culture conflict. However, the nature of such curriculum interventions and their impact on learners' cultural identifications is unclear.

This systematic review covers a section of the research literature on art and cultural learning. The literature is first described in a map and then assessed for quality and synthesised.

## Aim

The aim of the review is to provide evidence about the contribution of art to cultural education for learners aged 5-16 (i.e. understanding of self and others in relation to culture).

## Review questions

*How does art education contribute to cultural understanding (i.e. understanding of self and others in relation to culture)?*

*Which kinds of instructional strategies and content are being applied to facilitate this aim?*

*Which cultural artefacts/art practices are selected for study, and why?*

*Which kinds of cultural identifications and values are learners being encouraged to express and represent in their art?*

*Is there any evidence that culturally based art content and strategies can change learners' perceptions of self and others?*

## Methods

The systematic review used methods and tools devised by the EPPI-Centre. In short, a protocol or plan for the research was drafted, including a provisional research question for the initial map of research in the field. Inclusion and exclusion criteria were written for screening literature found through systematic searches. The protocol was peer-reviewed, revised and then published on the Research Evidence in Education Library (REEL) website ([eppi.ioe.ac.uk/reel](http://eppi.ioe.ac.uk/reel)). Research papers were sought, identified, screened for relevance and then keyworded to create an initial database. A map of research studies in the field was generated. Papers were then data-extracted and assessed for quality and weight of evidence with respect to the review questions. A synthesis of findings from the studies was created and findings were reached.

## Results

The initial round of searching elicited 2,471 titles and abstracts; 2,466 of these were found not to be relevant to the review as they were either duplicates, not on topic, did not present research evidence, or were produced before 1980. Only five studies met the inclusion/exclusion criteria of this review.

A map of this research was then created which describes the studies in terms of: their country of origin, aims, samples used in the studies, methodological characteristics, types of art content, instructional strategies and resources, and policy orientations towards cultural education. An in-depth review of these studies was conducted on REEL, using the EPPI-Centre Guidelines for Extracting Data and Quality Assessing Primary Studies of Educational Research, Version 0.9.7 (EPPI-Centre, 2002b). The synthesis of findings that

## 2 Art education and cultural learning

followed was organised around the review questions about curriculum content, instructional strategies, cultural identifications and attitude change. The main findings are as follows:

- Two art instructional strategies were being used to affect cultural learning as defined in the review. In the first, learners in multiethnic learning environments exchanged and discussed personal artworks with each other; in the second, they intensively studied culturally-specific, non-western and/or hybrid arts and crafts.
- The selection of cultural content, art media and visual resources differs in these two models.
- There is some evidence that cannot be generalised that the cultural identity of minority group learners may be advanced where art practices from their own cultural groups are engaged with and presented. There is less evidence that culturally different curriculum content contributes to learners' perceptions of others' cultural identity.
- There is tentative evidence that studies of art and cultural based learning reflect the national policies towards multiculturalism in the country in which they are carried out. However, this is only on the basis of research from two countries: the United States (US) and Canada.

### **Conclusions**

#### *Policy*

Probably the most significant finding is that the extensive literature discussing the positive con-

tribution of art to cultural learning in the United Kingdom is not supported by empirical research. The review highlights the worrying possibility therefore that publicly funded policy in art and cultural understanding is without a significant evidence base.

#### *Practice*

The majority of studies included in this review are doctoral theses. They were carried out in collaboration with schoolteachers and were practice-based. Although this probably caused them to be quite small scale, they provide detailed examples of experimental curricula. This is perhaps indicative of a desire by some practitioners for research evidence to guide them on the topic.

#### *Research*

The research reports included in this review are small-scale evaluations of curriculum experiments by the participants. There was very little hard, empirical evidence in them to support claims that art education affects positive changes in learners' understanding of others and self. This suggests that more reliable and valid research in this area of the art curriculum needs to be carried out. The Arts Council of England (2002), for example, could see it as one of its functions to investigate systematically the impact of art education interventions on identity formation and cross-cultural understanding as part of its Creative Partnership Scheme.



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## CHAPTER ONE

# Background

### 1.1 Aims and rationale for current review

Globalisation, global terrorism and conflict have led to increased emphasis by governments on cultural learning. This review was prompted by a concern to identify the specific contribution of art education to cultural learning. Although there are different interpretations of cultural learning, this review understands it as formation and exploration of identity and understanding of diversity. The political and social consequences of the global terrorist acts of 11 September 2001 in New York City and 7 July 2005 in London add to the urgency of the report of this review.

The National Advisory Council on Creative and Cultural Education (1999, pp 44-47) 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 a western eighteenth-century ideal of a cultured person; (2) *elite* refers to variation of the above in which a distinction is made between high and popular culture in western and European terms and assumes the former has more social status; and (3) *social*, drawn from anthropological and sociological theory, refers to a community's 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, p 54) put forward in its report. They concern 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, 1999a) is a concern with constructs, such as cultural identity, cultural diversity, cultural heritage and culture change. Since preliminary searches for relevant literature had identified a large number of relevant studies based in multicultural art education that sought to address the above aims, this review focused on multicultural art education practices and discourse intended to enable learners to explore and understand their own cultural values and assumptions and those of others, while recognising that they overlap.

The multicultural art education reform movement has had some influence in a number of countries, including the USA, Australia and Canada. In Canada, it has been influential, in part because multiculturalism is understood to be an aspect of human rights and multicultural education can be seen as an aspect of human rights education. General support for the policy and implantation of multiculturalism was incorporated into a discrete portion of the Canadian constitution in 1982 and made statutory in 1988 (McLeod, 1991).

### *Identity*

Some 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

## 4 Art education and cultural learning

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 (Berry *et al.*, 1992; De Vos, 1995; Folkestad, 2002; Hylland Eriksen, 2002).

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 act socially as instruments of cohesive identity to give individuals a sense of belonging and cultural affiliation. This brings individuals and groups together for collective endeavour, as well as exclude 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 (2001) 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, exceptionalism, 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 supposed, 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, 1990). 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 and De Vos, 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 learners' 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 identities have been united historically. Writing about music, Folkestad (2002, p 153-154) distinguishes between national, cultural and ethnic identities as follows:

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 verbal language (Boughton, 1999; Mason, 1999b). Art education deals with expression and encourages learners 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, 2002).

For historical reasons, the majority of the world's formal art education systems are dominated by a western art canon (Boughton, 1999; Mason, 1999b;

Chalmers, 1996). The canon affords fine art and 'high culture' 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. Dash (1999) and Young (1999) both argue that constant exposure to historical exemplars of western art transmits racist messages of exclusion to Afro-Caribbean and British Asian learners in Britain and Black American, Hispanic and Native-American learners in North America. Similarly, for art educators in East Asia, 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 elite tradition of western fine art, or 'high art' (Boughton, 1999; Chalmer, 1996; Mason, 1999a).

Young people today have access to a vast range of visual 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 a part of learners' daily lives (Freedman and Schuler, 2002).

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 for 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 hotly 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 understand 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, 2002). Representation of 'otherness' in visual images is a special instance of a general problem in societies 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 embraces 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 does not address vocational education, education for industry or the professional training of artists, craft persons and designers. Particular attention is 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, the review sought evidence of how learners' 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 learners and teachers, and between learners 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 ages in the United Kingdom. The educational contexts for such studies may be school or community, or involve partnerships between the

## 6 Art education and cultural learning

two. Examples of the latter include museums and galleries, cultural venues, and youth and local community centres. The review does not cover studies of art education occurring within families and communities. Studies pertaining to art and cultural identity in tertiary education, adult education, special education, health education and art therapy contexts are excluded. In reviewing the literature, it was 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.

An important element of the conceptual framework for this review is the idea of domains of art and design learning. These come from the work of two important scholars in the field of art education: Brian Allison (1982) and Elliot Eisner (1972). They point out that the separation of the domains helps to clarify an extremely complex set of relationships. All the domains are interactive with each other. However, art education programmes may emphasise one more than another at any given time. Allison (1982, p 62) describes the expressive-productive, analytical-critical and historical-cultural domains as follows:

Expressive-productive: development of skills and abilities which contribute to understanding of the nature, purpose and process of art and design as well as providing the means to communicate and inform.

Analytical-critical: development of skills in describing, analysing interpreting and evaluating aesthetic qualities as a basis for both experiencing and evaluating and being able to communicate meaningfully about the content and form of art and design.

Historical-cultural: development of understanding and appreciation of changes and effects brought about by the influence of historical and or cultural contexts and the roles played by artists, craftspersons or designers in this and other societies in relation to their contributions to the development of forms, ideas and values.

'Western expressionist art' is a term used as a point of reference in this review. This is considered a part of modernism and it is widely agreed in the specialist literature that art education throughout much of the twentieth century was guided by modernist principles in that it 'celebrated innovation, freedom, personal expression of the artist and the autonomy of the art object from extraneous concerns such as social moral and political "truths"' (Russell, 2004, p 22).

### 1.3 Policy and practice background

Culturally diverse art education is mandated in national curricula in many 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 United Kingdom (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 or gallery settings targeted at increasing social inclusion. The Arts Council of England (2002) has recently allocated £40 million to 'Creative Partnership Schemes'. 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.

### 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 the experience of the previous review of this Review Group was that there are very few empirical studies in the specialist field. Masters and doctoral dissertations, although difficult to locate, were the best study sources. More promising perhaps for this review was the suggestion by Bevers and Ernst (2001) that there is research commissioned by governments which has investigated cultural participation of learners; 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 can 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 commissioning more and more 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. Other topics that might also be relevant include intergenerational learning, identity formation and self-esteem, cognitive and artistic development and creativity (e.g. Hargreaves and Galton, 2000), sociologically



and/or anthropologically based research into material culture, cultural transmission, globalisation, ethnicity and culture change.

### 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; these 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, and Europe. Rachel Mason, Director of CAEIR, has published extensively in the field of multicultural art education (Mason, 1995, 1999a, 1999b, 2001). Dr Gearon, Director of CRHR, is an expert in citizenship and human rights education; recent publications of which he is the editor are *Learning to Teach Citizenship in Secondary Schools* (2003a) and *Citizenship through Secondary Religious Education* (2003b).

Roehampton University is collaborating with the National Society for Education in Art and Design (NSEAD) in carrying out EPPI-Centre reviews in art and design education. Broadly speaking, the Review Group for this second review was the same as for the first. The Review Group is drawn from membership of the NSEAD Council, which is nationally representative of different phases of art education. It included lecturers from the University of London Goldsmiths, 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; and representatives from the Arts Council of England Education and the Qualifications and Curriculum Authority (QCA). A page on the NSEAD website was especially created for the first review. This invited contributions from a wide range of users. This practice was continued in the second review. This Review Group also included representatives of the International Society for Education through Art (InSEA) and the National Art Education Association (NAEA), USA.

For consistency, the Review Group included three researcher/users who were involved in 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 continued as a member of the Group for this review. Two new members with expertise in interpretation of non-western arts joined the Review Group: Sudha Daniel and Paul Dash. 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 learners in Britain. Since the second review covered informal, as well as formal education, the Review Team also included a new member from *engage*, a national art education association that supports projects in schools and galleries, and outreach programmes in the community: Professor John Ede, who is Director of the Centre for Research on Nationalism, Ethnicity and Multiculturalism.

### 1.6 Review questions

The broad review question was as follows:

*How does art education contribute to cultural understanding (i.e. understanding of self and others in relation to culture)?*

Specific review questions were as follows:

*Which kinds of instructional strategies and content are being applied to facilitate this aim?*

*Which cultural artefacts/art practices are selected for study, and why?*

*Which kinds of cultural identifications and values might learners be encouraged to express and represent in their art?*

*Is there any evidence that culturally based art content and strategies can change learners' perceptions of self and others?*

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## CHAPTER TWO

# Methods used in the review

### 2.1 User involvement

#### 2.1.1 Approach and rationale

The Review Team chose to include users in this review through representative involvement. The users of the review represent most of the key constituent groups in intercultural/multicultural art education (parents of school age learners, teachers, teacher educators, curriculum developers, art educators, academics, members of faith groups and policy-makers). Partnership networks were established with a range of institutions, such as associations for art education, universities, schools and others.

Members of the Review Group represented a range of interest groups with a direct involvement in art education. The majority were teachers of one or more educational phases with a range of experiences and length of service; or they inspected and/or advised on art and design education. Representatives of awarding bodies and arts administration were also members of the Review Group.

#### 2.1.2 Methods used in engaging users

The topic for this review was selected in consultation with the Review Group, taking into account their experience of conducting the previous review and users' perspectives. Cultural learning was agreed as a topic for this Group's second review because it is a significant factor in 'ethnic minority achievement' (which was included on the initial list of possible review topics), and because it fits the project coordinators' areas of academic expertise.

The Review Team developed the protocol and questions in close collaboration with two new Team members with specialist knowledge of multicultural issues in education, in art and design, and with users. Responses to drafts were invited online from other members and users. Following their recommendations and the advice of EPPI-Centre staff,

the focus on cultural learning was revised and refined. User members of the Review Team were also involved in the development of the search strategy, the review-specific keywords and the rationale for the in-depth review.

The bulk of the work of the second review was carried out at Roehampton University, where it was coordinated by the authors and a research officer. Six members of the Review Team, one of them from the Netherlands, participated in the searching and screening, and all members participated in the key-wording and data-extraction phases of the review.

The progress of the review was reported at NSEAD Council Meetings and in NSEAD newsletters, and feedback was invited on the research page of the NSEAD website, the website of *engage* and in the newsletter of the Association of Single Parents. A summary of the results of this review specially designed for users will be placed on the CAEIR website. Review Team members consulted scholars and researchers with expertise in art theory, material culture, cultural studies, psychology, and education at their respective universities. An invited seminar was 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. A presentation about the results of the review was given at an education research meeting for staff in the School of Education, Roehampton University. The findings of the review were presented at an NSEAD annual conference and an InSEA conference.

### 2.2 Identifying and describing studies

#### 2.2.1 Defining relevant studies: Inclusion and exclusion criteria

The review focused on studies which implicitly and explicitly explore the contribution of art educa-

tion to cultural learning of learners aged 5-16. The Review Team created explicit inclusion and exclusion criteria in order to identify potential studies for this review (a comprehensive description of the criteria may be found in Appendix 1). For a paper to be included in the systematic map, it had to fulfil specific criteria:

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, rather than professional or vocational 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. Eisner (1995) mentions five common curriculum orientations for art education to meet general education aims and, in this context, it would be likely to be social adaptationist orientation. This does not aim to train artists but to meet the general education aim of helping learners to fit into society.
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 learners' 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 (that is, in the gathering and analysis of information about curricula, educational strategies and learner outcomes); and that presents original data collected by the author(s). The study was reported in a book, research report, academic journal, conference paper, MA dissertation, or PhD thesis.
5. **Timeframe of study:** The paper was written between 1980 and 2004.
6. **Language:** The study must be in English, Dutch, French, or Russian.

These inclusion and exclusion criteria were developed by the authors in consultation with other members of the Review Team. EPPI-Centre staff and user members of the larger Review Group were used as the basis for constructing the following **exclusion** criteria.

### *Exclusion criteria*

#### **Criterion 1 Not about visual art education carried out for general education purposes**

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

#### **Criterion 2 Not about learning in schools, local community and cultural settings targeted at learners aged 5-16**

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

#### **Criterion 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) were excluded.

#### **Criterion 4 Not a research report**

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

#### **Criterion 5 Not published between 1980 and 2004**

#### **Criterion 6 Not in English, Dutch, French, or Russian**

### **2.2.2 Identification of potential studies: search strategy**

A search strategy was created following consultation with members of staff of the EPPI-Centre, members of the Review Team and users. In order to pursue a high level of comprehensiveness of searching for all the available research evidence, it was agreed that three groups of terms would be applied: art education, learning and culture. The total number of terms was limited to 57. The list was sent to the Review Team for comments and amendments. Details of the proposed search terms used for searching in the bibliographic databases are given in Appendix 2.

Preliminary searches helped to establish the search strategy and the key sources for searching. Research studies were identified from a variety of sources using both electronic and manual methods of searching. Since the review focused on cultural identity formation through art, it was decided that, along with databases and websites that contain

educational reports, the search would cover art and anthropological databases of literature such as the Anthropological Index, websites and journals (Appendix 2).

The search covered studies in languages spoken by 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 were used as well as personal contacts and direct requests to key informants. Taking into account the possible selection bias that comes from only identifying studies that are readily accessible, or that are already published and indexed in major databases, *the Review Group decided to include* studies that were in progress or not yet published. Such studies were identified by searching databases of unpublished research; searching conference proceedings, abstracts and papers; and searching the registers of research funders and institutions that undertake research in the area in the research question.

The search included printed books and journals, personal contacts and reference and bibliographic lists and citations from already identified reports (Appendix 3). Members of the wider Review Group, which included international members known to have a particular interest in this topic, were asked to identify studies with which they were familiar and suggest journals which may be relevant.

Searches were limited to studies conducted during the previous 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 (Zimmerman, 1990). An overview of the search strategy is presented in Appendix 3. It was agreed at the beginning of the review that studies focusing on gender aspects of cultural identity formation would be excluded. However, the peer reviewers of the protocol advised that studies about gender be included. The Review Team decided to transform the search strategy and the inclusion and exclusion criteria accordingly, as a result of this feedback. This decision influenced the searching. The search strategy was revised and all searches using electronic sources were repeated so as to include the new inclusion/exclusion criteria. As a consequence, the screening of studies was repeated as well.

### **2.2.3 Screening studies: applying inclusion and exclusion criteria**

To identify relevant studies, a two-step screening was conducted with six members of the Review Team working in pairs. The first stage was based upon information available in titles and abstracts (where available) and was conducted by the same two reviewers working independently. Each was rated as 'include', 'exclude', or 'more information'. Where a citation was marked by either reviewer as 'include' or 'more information', a full

text of the report was retrieved. The second stage of the screening was based upon full-text reports.

The references were stored in an EndNote library file and coded to keep track of report location and search source. The EndNote library also contained codes, which kept track of the progress of a study throughout the different stages of the review (i.e. whether it had been excluded and, if so, at which stage). The first criterion against which each study failed was recorded. All studies that were found to meet the criteria were imported to another database for full-text screening ('in - database'). The full texts of these studies were obtained and they were screened again. Studies that were identified for the in-depth review were transferred to a new database.

### **2.2.4 Characterising included studies**

The studies remaining after the application of the inclusion and exclusion criteria were keyworded using the EPPI-Centre (2002a) Core Keywording Strategy (available from [eppi.ioe.ac.uk/](http://eppi.ioe.ac.uk/)). Additional keywords, specific to the context of this review, were applied. These review-specific keywords were developed by the Review Team in collaboration with users of the review. These keywords address specific aspects of cultural learning through art. The review-specific keywords and EPPI-Centre Core Keywording Strategy (EPPI-Centre, 2002a) can be found in Appendix 10. All the keyworded studies were eventually added to the larger EPPI-Centre database, REEL, for others to access via the website.

### **2.2.5 Identifying and describing studies: quality-assurance process**

Pairs of Review Team members screened studies, using the inclusion/exclusion criteria, and applied the keywords. Where different codings had been applied, these were compared and a consensus reached. To ensure quality, a member of the EPPI-Centre staff independently screened a sample of 18 identified studies.

## **2.3 In-depth review**

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

A descriptive map was produced to describe the range of the research activity in this area. Inclusion criteria for the in-depth review were developed on the basis of the map in order to identify studies that were able to answer the research question. The Review Team chose to emphasise two issues that framed the inclusion criteria for the in-depth review:



- *The adequacy of the reporting of the results.* Studies where the results and methods were not adequately reported were excluded.
- *The definition of cultural learning for this review.* Studies were excluded if the focus was not on understanding of self and others in relation to culture.

In the event, all the studies in the map met the criteria for the in-depth review.

### **2.3.2 Detailed description of studies in the in-depth review**

Studies identified as meeting the criteria, were analysed in depth, using the EPPI-Centre's detailed data-extraction tool (EPPI-Centre, 2002b). The tool enabled reviewers to scrutinise the quality of studies in a systematic way, as well as to record details of aims, methods and findings. This was done by two reviewers without seeing each other's work until both had finished.

### **2.3.3 Assessing quality of studies and weight of evidence (WoE) for the review question**

Weights of evidence, as used in EPPI-Centre education reviews (including the first review of this Review Group) are based on the following:

- A Soundness of studies (internal methodological coherence), based upon the study only
- B Appropriateness of the research design and analysis used for answering the questions of this review

- C Relevance of the study topic focus (from the sample, measures, scenario, or other indicator of the focus of the study) to the questions of this review
- D An overall weighting, taking into account A, B, C and D

The Review Group helped to develop guidelines for reviewers involved in weighting evidence. The guidelines were based on the EPPI-Centre Guidelines for weight of evidence but adapted to address the focus of this review (Appendix 4).

### **2.3.4 Synthesis of evidence**

The data were synthesised to bring together the studies which answered the review question and sub-questions and which met the quality criteria relating to appropriateness and methodology. To do this, the definitions of cultural learning and cultural identity used in the review (Appendix 5) and the four sub-questions provided the framework. Only the last question asked about effect; all the others questions sought to find out what happened and why.

### **2.3.5 In-depth review: quality-assurance process**

Data extractions and the assessments of the weight of evidence for each study were conducted by pairs of Review Team members, first working independently and then comparing their decisions so as to come to a consensus. Members of the EPPI-Centre carried out a quality-assurance audit through data extracting a subset of the sample of studies. The results of the evaluation were compared and the disagreements were resolved by consensus.

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## CHAPTER THREE

# Identifying and describing studies: Results

### 3.1 Studies included from searching and screening

The Review Team identified studies from a large number of sources. The process of electronic hand-searching achieved 2,471 papers in total; 2,318 papers were identified by using electronic searching and 153 additional papers were identified by handsearching. Figure 3.1 presents a summary of the number of papers included. All papers were entered into EndNote reference management software and screened, using the inclusion and exclusion criteria. At this stage, 2,237 papers were excluded, leaving 234 papers identified as being of potential relevant to the research question. However, 10 of these were found to be duplicates. A further 12 were unobtainable in time for this review.

Finding studies using electronic databases was complex because the search terms for arts subjects are notoriously difficult to define: for example, the term 'art' is ambiguous and used in many different ways in school curricula.

Two-hundred-and-twenty-two full papers of studies were screened by applying the inclusion and exclusion criteria; 207 were excluded and five studies were included in the systematic map. The Review Team undertook mapping of these five studies by applying the core and review-specific keywords, and these were also used for the in-depth review.

### 3.2 Characteristics of included studies (systematic map)

The characteristics of the included studies are described in this section under the following headings: the country in which the study was carried out; focus; curriculum area; population focus; age, sex and cultural backgrounds of the learners involved/described in the study; educational settings and methodological characteristics. This section also describes characteristics of the

art/cultural learning investigated in the studies, including types of art, art curriculum domains and instructional strategies, participants' objectives for cultural learning, cultural content and curriculum orientations towards culture.

Publication data suggest that research in the field of cultural and multicultural education through art has been sparse until the past five years but is intensifying. All the studies included in the map were carried out after 1998, except the study by Nadaner et al., which was completed in 1984.

#### 3.2.1 Countries where studies were carried out

The majority of studies included in the in-depth review took place in Canada (Adu-Poku, 2002; Blatherwick, 1998; Lin, 2000; Nadaner et al., 1984). One study was undertaken in the USA (Sheesley, 1999). Three of the five curriculum interventions featured in the studies took place in the city of Vancouver and one in Panama City, Florida. Table 3.2 shows countries in which studies were carried out.

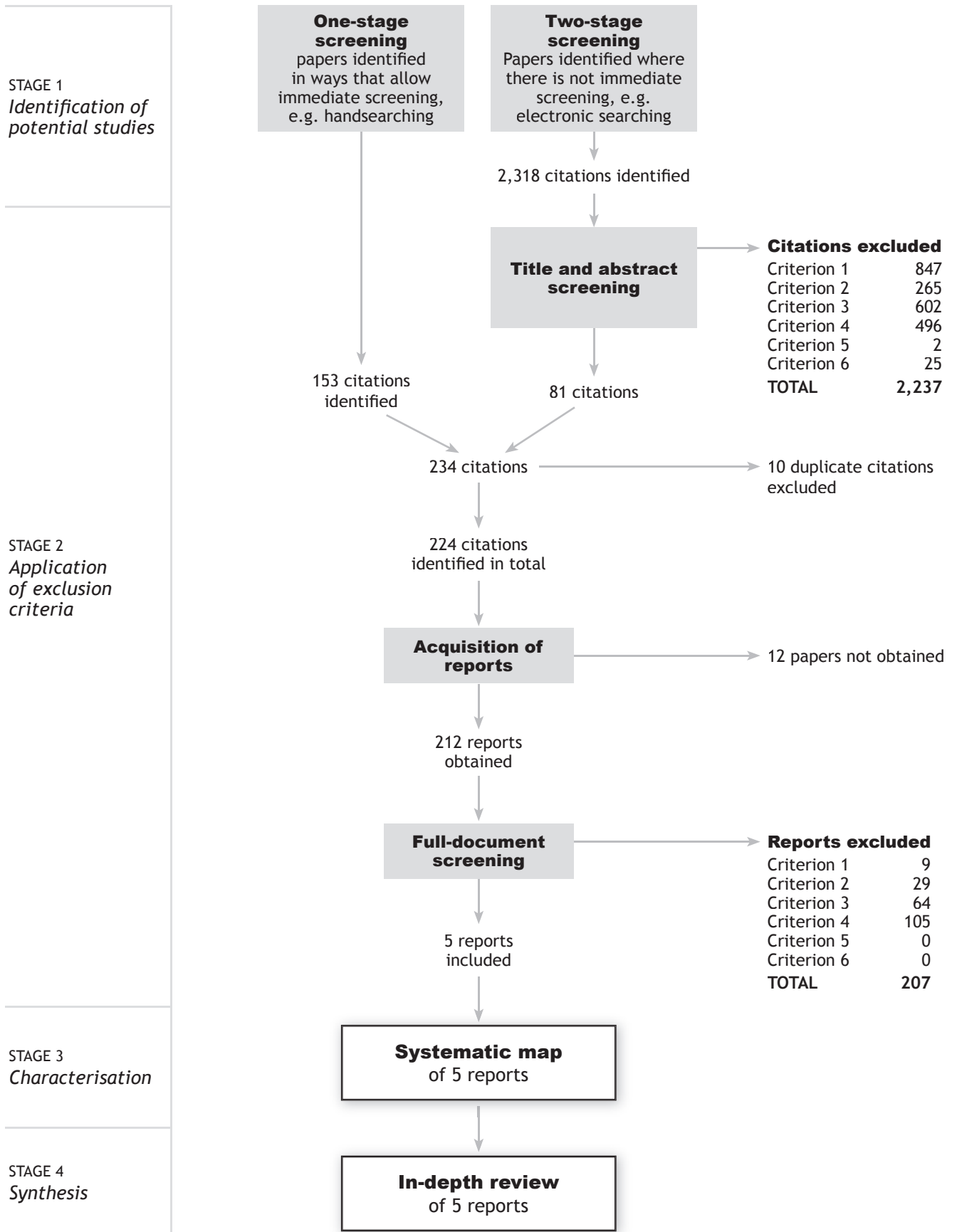
#### 3.2.2 Focus of studies

As set out in Table 3.3, all the studies (N=5) investigated transformations of curriculum content targeted at cultural identity formation and understanding mediated through art. All five studies address equal opportunities and the social inequalities that are understood to flow from cultural, racial and gender disparities. Three studies address teaching and learning, mainly by examining learning in the context of applied curricula (Adu-Poku, 2002; Blatherwick, 1998; Nadaner et al., 1984).

#### 3.2.3 Curriculum areas

The curriculum area focus for the studies is shown in Table 3.4. All the studies focus on Art. However, in all cases except one (Sheesley, 1999) Art learn-

**Figure 3.1** Filtering of papers from searching to map to synthesis



**Table 3.1** Publication date of included studies

Publication period	Number of studies
1980-1985	1
1986-1991	0
1992-1997	0
1998-2003	4
<i>Total</i>	<i>5</i>

**Table 3.2** Number of included studies by country

Country	Number of studies
USA	1
Canada	4
<i>Total</i>	<i>5</i>

**Table 3.3** Number of included studies by study focus (N=5, not mutually exclusive)

Study focus	Number of studies
Curriculum	5
Equal opportunities	5
Teaching and learning	3

**Table 3.4** Number of included studies by curriculum focus (N=5, not mutually exclusive)

Curriculum areas	Number of studies
Art	5
Citizenship	2
History	1
Literacy - first language	2
Music	1
Other curriculum	3

**Table 3.5** Number of included studies by population focus (N=5, not mutually exclusive)

Population focus	Number of studies
Learners	4
Senior management	1
Teaching staff	4
Parents	2
Other population focus	1

**Table 3.6** Number of included studies by age of learners (N=5, not mutually exclusive)

Age of learners	Number of studies
5-10	4
11-16	2
17-18	1

ing is interdisciplinary. In two studies (Blatherwick, 1998; Nadaner et al., 1984), Art is combined with Literacy (first language writing) and Citizenship, with History and Music in one study each (Adu-Poku, 2002; Lin, 2000). One study combines Arts subjects (i.e. Visual Arts, Music, Dance and Drama) (Lin, 2000) and one study refers to Social Studies (Nadaner et al., 1984).

### 3.2.4 Population focus of studies

Whereas in four of the five of the included studies (N=4) the population focus is school-age learners, they are not the exclusive focus. Four studies also focus on teaching staff (Adu-Poku, 2002; Blatherwick, 1998; Lin, 2000; Nadaner et al., 1984); two on parents/minority ethnic community representatives (Adu-Poku, 2002; Lin, 2000) and one on senior management (a school principal) (Adu-Poku, 2000). In the study where school-age learners are not the main population focus (Lin, 2000), their participation in a quasi curriculum experiment is implied. Table 3.5 displays numbers of studies focusing on each of these populations.

### 3.2.5 Age and sex of learners

Whereas all the learners participating in the studies were mixed sex, their ages vary. The majority were primary school learners. In four studies they were aged 5 to 11 years, and in two studies 11 to 16 (Adu-Poku, 2002; Nadaner et al., 1984). One study also included learners aged 9 to 18. Table 3.6 presents the ages of learners in the studies included in the systematic map.

### 3.2.6 Learners' cultural backgrounds

All five studies included learners who have multiethnic backgrounds, although one study also included a group of single ethnic learners. Canadian learner groups have greater ethnic diversity. Learners in New Brunswick are categorised as Anglo-Canadian, Franco-Canadian, Canadian-Aboriginal, or recent immigrants and refugees from Asia, Central and Eastern Europe, and Central and South America (Blatherwick, 1998). Learners in Florida are categorised as Caucasian, Native-American, African-American and Hispanic-American (Sheesley, 1999). No ethnic breakdown is given for one of the Vancouver based studies (Nadaner et al., 1984). Whereas the community members who are the focus of the second Vancouver based study are Taiwanese-Canadian, the audiences for their curriculum interventions are multiethnic (Lin, 2000). Both multiethnic and single ethnic groups of learners participated in the third Vancouver study (Adu-Poku, 2002); the single ethnic group was African-Canadian and the multiethnic group had 29 linguistic backgrounds.

### 3.2.7 Educational settings

All the curriculum interventions that were the focus of the studies were implemented in primary

school settings (N=5) and in one case also in a secondary school setting (Adu-Poku, 2002). In two studies they also took place in community centres (Adu-Poku, 2002; Lin, 2000) and in a public urban space in one. Table 3.8 shows the educational settings covered in the studies.

### 3.2.8 Methodological characteristics

The majority of studies (N=4) were keyworded as researcher-manipulated evaluations and one as a description (Lin, 2000). The descriptive study is an ethnographic case-study which inquired into the way an immigrant group constructed its identity. The author applied ethnographic methods to the study of two cultural festivals.

Only one evaluation study used quantitative methods (Sheesley, 1999). This study, which uses a quasi-experimental, pre- and post-test design, had experimental and control groups. In the other three studies, authors used qualitative methods to formative and summative evaluation of curriculum actions conducted in naturalistic settings in collaboration with participant teacher groups (Adu-Poku, 2002; Blatherwick, 1998; Nadaner et al., 1984). One study used an action research design (Blatherwick, 1998). Evaluative findings were arrived at through analysis of data from interviews and participant observation in one study (Adu-Poku, 2002) and through post-testing, comparison between learner groups and case studies in the other (Nadaner et al., 1984). Table 3.9 shows the number of studies by study type.

### 3.2.9 Visual arts forms/media/techniques

In four out of the five studies included in the in-depth review, learners produced paintings, drawings and/or studied prints, and in the other they had opportunities to scrutinise professional exemplars of these two-dimensional art forms. However, with one exception (Blatherwick, 1998), painting and drawing are not the only art forms and techniques they studied and/or produced. In two studies (Adu-Poku, 2002; Lin, 2000), learners also studied or made three-dimensional art forms (sculpture, ceramics, masks, body ornament, weaving, and fabric printing and domestic artifacts) and applied crafts-based techniques. In two studies, they studied more recent art forms (such as photography and film) and applied associated practices and techniques (Lin, 2000; Nadaner et al., 1984).

### 3.2.10 Art curriculum domains

The art learning domains covered by the curriculum interventions featured in the studies are set out in Table 3.11. Although expressive-productive learning is central to all five studies, it is combined with analytical-critical and/or historical-cultural learning. In two studies (Adu-Poku, 2002; Lin, 2002), historical-cultural learning is afforded the most importance. In two other studies (Blatherwick,

**Table 3.7** Number of studies by learners' cultural backgrounds

Learners' cultural backgrounds	Number of studies
Multi-ethnic	4
Single ethnic group	1
<i>Total</i>	<i>5</i>

**Table 3.8** Number of studies by educational setting (N=5, not mutually exclusive)

Educational setting	Number of studies
Secondary school	1
Community centre	2
Primary school	5
Other educational settings	1

**Table 3.9** Number of included studies by study type

Study type	Number of studies
Description	1
Evaluation: researcher-manipulated	4
<i>Total</i>	<i>5</i>

**Table 3.10** Numbers of studies by art form/media/technique (N=5, not mutually exclusive)

Art form / media / technique	Number of studies
Painting, drawing and printmaking	5
Craft-based media	2
New Media	2
Performance	1
Mixed	1
Other	3

**Table 3.11** Art curriculum domains (N=5, not mutually exclusive)

Art curriculum domain	Number of studies
Historical-cultural	3
Critical-analytical	3
Expressive-productive	5
Other	1

**Table 3.12** Number of studies by art instructional strategy

Art instructional strategy	Number of studies
Theme-based	3
Issue-based	2
<i>Total</i>	<i>5</i>

**Table 3.13** Number of studies by cultural education aims (N=5, not mutually exclusive)

Focus of cultural learning	Number of studies
Learner self-identity	2
Understanding others	5
Both	4

**Table 3.14** Number of studies by types of visual cultural content/resource (N=5, not mutually exclusive)

Type of visual cultural resource	Number of studies
Euro-American Canon	1
Non-European-American	3
Hybrid	2
Various	1

**Table 3.15** Number of studies by cultural orientation

Policy orientation to culture	Number of studies
Ethnic/Multicultural	3
Global	2
<b>Total</b>	<b>5</b>

2002; Nadaner et al., 1984) critical-analytical and expressive-productive learning are given equal importance. In one study (Sheesley, 1999), learning is organised according to the American Discipline Based (DBAE) curriculum model which specifies critical, productive, historical and aesthetic learning domains.

### 3.2.11 Types of art instructional strategy

The types of art instructional strategy that are the focus of study are summarised in Table 3.12. In three studies, curricula are organised thematically so that learners all study the same culturally-specific art forms (Adu-Poku, 2002; Lin, 2002; Sheesley, 1998). In the other studies, the instructional strategy is culturally diverse and issues-based (Blatherwick, 2000; Nadaner et al., 1994). In these studies, multiethnic groups of learners explore their own and their peers' diverse cultural identities through exchanges of personal artwork created in response to questions such as: 'Who am I?'. Table 3.12 sets out types of art instructional strategies that are the focus of the included studies.

### 3.2.12 Objectives for cultural learning

Table 3.13 shows the aims for cultural learning as stated by the authors. In all studies cultural education is targeted at understanding others whose cultures are different. However, in two of them,

the primary focus is on the affirmation of non-western cultural heritage and self-identity formation of learners from specific ethnic minority groups. The curriculum interventions that are the focus of these studies seek to affirm cultural identity and heritage for Taiwanese-Canadian citizens and Canadian 'Blacks' (Lin, 1999) and at the same time to communicate this ethnic identity and heritage to the Canadian general public.

### 3.2.13 Visual cultural content and resources

Types of visual cultural content and source materials learners were exposed to are set out in Table 3.14. The cultural content/resource in two studies was young learners' visual images that communicated and expressed their personal/cultural identifications and beliefs (Blatherwick, 1998; Nadaner et al., 1984). In one of these (Nadner et al., 1984), the imagery and symbolism was predominantly Euro-American. In the second (Blatherwick, 1998), it was more culturally diverse.

In three studies, cultural learning was specifically resourced with content that was not European-American (culturally specific) and/or with hybrid visual content. In one of these the content was African arts and crafts (Adu-Poku, 2002) and in another Taiwanese, Taiwanese-North American, and Chinese arts and crafts (Lin, 2000). In the third study, learners were exposed to artwork by Hispanic-American, Native American and Afro-American artists (Sheesley, 1999).



### **3.2.14 Policy orientation to culture**

The curriculum orientation towards diversity in the studies included in the map is set out in Table 3.15. Whereas the orientation was global in the four Canadian studies, it was national in the American study. In the Canadian studies applying an issues-based instructional strategy (Blatherwick, 2000; Nadaner et al., 1994) multiethnic groups of learners expressed and questioned the transnational Canadian identities represented and symbolised in their subjective writings/art. In the theme-based curriculum interventions (Adu-Poku, 2002; Lin, 2002), learners were directed to study non-

European-American cultural and artistic heritages of other parts of world. In the American study (Sheesley, 2002), the orientation towards culture was national in that it focused on the art forms of resident ethnic minority groups.

### **3.3 Results of quality assurance**

The Review Team screened a sample of 18 citations against the inclusion and exclusion criteria, and keyworded a sample of one study in the systematic map. Disagreements and inconsistencies were minor, focusing on criterion 3 (concerning *cultural learning*) and resolved through discussion.



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## CHAPTER FOUR

# In-depth review: Results

### 4.1 Introduction

This chapter provides summaries of the studies found for this review and their aims, design, samples, data types, methods of data collection and analysis. When screened for inclusion in the map and in-depth review, all these studies were considered to have adequate reporting of methods. However, when the studies were scrutinised using the data-extraction tool (EPPI-Centre, 2002b), reviewers decided that the findings were not always substantiated by evidence and the reporting of methods fell short of what was required. Therefore, in section 4.3 of this chapter, where findings are described as the authors reported them, reviewers advise caution over future citing of these findings.

### 4.2 Descriptive comparison of studies in the map and in-depth review

All the studies included in the map are unpublished. Three were located through digital dissertations, one from Opac and one from a handsearch. Four are PhD theses and one is a funded research project. There are no linked publications. The language is English. All the studies were carried out in North America - four in Canada and one in the USA. Three of the Canadian studies were undertaken in Vancouver and the other in New Brunswick. The study from the USA was undertaken in Florida.

All studies focused on curriculum and equal opportunities. Four focused on learning in the context of an applied curriculum and one on curriculum design. Whereas Art was the main curriculum area, four studies were interdisciplinary. Two studies each combined Art with Citizenship, History and/or Literacy; one study combined Art with Social Studies and one with Music and Performance.

Primary schools were the educational setting in all cases, and two studies were also set in commu-

nity centres. The population focus in all cases was mixed sex groups of learners aged between 8 and 11, and in one case also learners aged 17 to 18. Teaching staff was a population focus in four studies, ethnic minority representatives and/or parents in two and a school principal in one.

There was an expressive-productive dimension to art learning in all five studies. Painting and drawing and/or printmaking featured in them all, and craft-based and new media in two studies each. Historical-cultural and critical-analytical learning occurred in three studies each. The art instructional strategy in two studies was artefact-based, theme-based in two and issues based in one.

The cultural sources for imagery were specifically non-European-American in three studies. The non-European-American imagery was African, Taiwanese/Chinese, Hispanic and Native American. Two studies that sourced non-European-American imagery also included hybrid imagery. In two studies, learners produced drawings and paintings with predominantly European-American imagery.

There was an ethnic/multicultural orientation in three studies and a global orientation in two. However, the rationale for choice of cultural content was national. The curriculum focus was on learner self-identity formation in two studies, understanding others in one, and both in two. The cultural backgrounds of the learners were multi-ethnic in all studies.

### 4.2 Weight of evidence of all included studies

Guidelines were developed and used to assist reviewers weight the overall quality of studies (see Appendix 4). Reviewers were reminded of the four review sub-questions and that their judgments should be based on their considered opinions about the quality of the methods and findings reported in a study, and not on author interpretations. In

**Table 4.1** Distribution of studies according to their weight of evidence (WoE)

Study	WoE A Soundness of method	WoE B Appropriateness of research design	WoE C Relevance of particular focus of the study	WoE D Overall weight of evidence
Adu-Poku (2002)	Medium	Medium	High	Medium
Blatherwick (1998)	Medium	High	High	Medium
Lin (2000)	Medium	Medium	Medium	Medium
Nadaner (1984)	Medium	Medium	High	Medium
Sheesley (1999)	Low	High	High	Medium

weighting the relevance of the particular focus of a study, reviewers were asked to consider the review-specific keywords relating to art, the learning environment and cultural education. Since only the Sheesley study set out to answer sub-question 4 about evidence for attitude change, reviewers were advised to refer to this question only in weighting the overall evidence for this study. When weighting the evidence for the other four studies they were advised to refer to sub-questions 1 to 3. For all studies, they were advised to average the results for A, B and C.

### 4.3 Further details of studies in the in-depth review

#### *Adu-Poku (2002) African-centred multicultural art education: an alternative curriculum and pedagogy*

The study by Adu-Poku is a PhD thesis carried out at the University of British Columbia. The aim was to put into practice the multicultural education goals of 'educating students to understand and embrace the increasing ethnographic diversity of Canada and preserve diverse cultural heritages' (p 3). Specifically, it was intended to 'assist children of African parentage or ancestry to locate their identity and space within a multicultural-Canadian society' (pp 6-7).

The author stated that it was predicted that 'Blacks' would become the second largest group in Canada and argues that school curricula, textbooks and pedagogy have to be re-examined to meet their needs (p 1). The study was informed by theories of Afrocentrism, multicultural and art education. A literature review provided a background to the problem of exclusion in the Canadian educational system and failure of multicultural reform pedagogy to deal with issues of African cultural identities.

The study examined minority ethnic attitudes and learning in the context of an applied curriculum that integrated art, social studies, geography, history, language studies and music or drama. The majority of the content was historical-cultural

with an emphasis on story telling. Art learning was expressive-productive and historical-cultural. The cultural source was non-European American and the instructional strategy was artefact-based. For example, learners wove Kente designs from paper, printed Adinkra symbols on T-shirts, drew/designed a papier-mâché African mask, based on general themes (i.e. disguise, fear, or mystery) or events (i.e. imitation, funeral, entertainment, agricultural festival, etc.), and they used clay to model a papier-mâché mould; they also drew, traced and coloured maps of African countries.

The population focus was primary and secondary learners of Black/African-Canadian African heritage, a principal of a school, primary and secondary teachers, and Black/African-Canadian parents. The educational settings were a community centre for Black African-Canadian families (MFC) and a primary school. The main study themes were multicultural art curriculum, Africentric knowledge, and the role of teachers, community participation and parental involvement. The *African Art and Cultural Education Programme* (AAEP) was carried out at the MFC and in a school between August 1998 and September 1999.

The study as a whole was informed by five research questions: (i) In what ways do school curricula, textbooks and the general school organisation influence Black/African-Canadian children's participation and attainment in art and education? (ii) What content and teaching methodology is appropriate for an African-centred multicultural art curriculum? (iii) How do Black/African-Canadian children react to the African Art and Cultural Education Project at the Multicultural Family Centre? (iv) What is the impact of an African-centred multicultural art programme on children at a multi-ethnic elementary school in Vancouver, British Columbia? (v) What is the process and nature of doing community-based participatory research as it unfolds with teachers, parents, African community members and MFC facilitators? (p 13).

The study was keyworded as a researcher-manipulated evaluation. The research method used was participatory and involved members of the

Black/African-Canadian community in planning, implementing and evaluating a curriculum unit. The researcher was the principal designer and instructor. The unit was piloted with a focus group and implemented at the community centre and a school. Their perceptions and opinions of multicultural education were investigated before and after the intervention, and it was evaluated through interviews after it took place.

Purposive sampling was used to select study groups, parents and teachers. MFC was selected as a site for the curriculum implementation on the basis of the Black/African-Canadian background of members. The school was chosen because it was recommended by the director of MFC and had a multiethnic learner population. Numbers of participants in the actual sample are not clear. Reviewers calculate 29 Grade 7 learners from the school and 15 from the MCF, 10 parents, one school principal and four teachers (two of whom were parents of participant learners). Thirty Black/African-Canadian learners at MFC are cited as also participating in interviews. The learners were aged between 10 and 18. Parents and learners at MFC are referred to as 'middle class' and of African origin. The countries of origin represented in the school sample are Cambodia, Canada, China, Djibouti, Eritrea, Ethiopia, Fiji, Finland, Ghana, Hong Kong, India, Kenya, Malaysia, Nigeria, Philippines, Somalia, Sudan, Taiwan, Thailand, Uganda, Vietnam and Zambia.

Interviews provided the main source of data. Participant observation is mentioned but no details are supplied. Focus group interviews were conducted with learners and individual interviews with adults. Interview questions clustered around three themes: (i) common concerns of parents of visible minority learners about school operations and their impact on their learners' participation; (ii) greatest challenges teaching culturally diverse learner groups; and (iii) perceptions of how race, ethnicity, gender and class influence schooling and education. The main question for MFC cross-cultural facilitators is: 'What are your perceptions and opinions about Black children in the education system in Vancouver?' (p 13). The author expresses some concern about the reliability of the data collection. Validity is not addressed. Reviewers considered the study design to be limited, because it relied on interview data only.

The interview data were qualitative and were analysed using QSR NUDIST 5 software and a coding system based on seven themes. Six principles of critical multicultural education were applied to curriculum evaluation. There is no discussion of reliability or validity, or of strategies used in the analysis to control for bias. One reviewer comments that the findings and conclusions do not address all seven themes.

Relevant findings for this review are parental concern that black learners, especially males,

are often stereotyped around issues of behaviour, relationships, intellectual abilities, sports and athletics. Parents wanted multicultural education to become an integral part of school subjects and experiences. They stressed the need to hire more qualified black teachers. Learners wanted teachers to be better informed about ethnic groups. The most important teacher characteristic they valued was 'caring' (p 257). They evaluated a teacher's level of caring by factors such as subject knowledge; effective teaching strategies, including implication of technology; commitment to the success and wellbeing of learners both at school and beyond; and fairness, patience and level of affability. The evaluation of the Afrocentric curriculum was positive. The author states that participants all appeared to have gained greater knowledge about African arts, culture and people.

A conclusion of the author is that that Black/African-Canadian learners encountered cultural, institutional and educational barriers that negatively affected their full participation in education in Vancouver and, when they talked about their artwork in class, reported that they had to deal with covert and overt racist attitudes among teachers, classmates, and school administrators. The bilateral cooperative relationship between MFC and the school demonstrated that local community groups can be culturally relevant and have the potential to generate inquiry into multicultural art education. For Black/African-Canadian learners who participated in the AACEP it was a journey toward cultural self-awareness and understanding of others. For participants from the school, it was a process of 'restoring a missing link: non-western art, history, and cultural knowledge absent from school curricula' (p 258) and an opportunity to see things from a different perspective.

### ***Blatherwick M (1998) The potential of increasing intercultural understanding through the critical analysis of children's cultural images***

The study by Blatherwick is a PhD thesis completed at Roehampton University in London, UK. The data was collected in New Brunswick, Canada between March 1995 and January 1997. The broad aim was to identify ways of promoting intercultural understanding and visual awareness through art education. Specific aims were to: (i) determine the effectiveness of the art criticism method of increasing intercultural understanding; (ii) increase teachers' overall awareness and understanding of art as a vital form of communication; (iii) determine how learners' knowledge, understanding and acceptance of individual and cultural differences could be increased through their involvement with art; and (iv) provide preliminary data for future curriculum reform (p 9).

The rationale given for the study was a perceived lack of intercultural understanding in the multiethnic population of New Brunswick. The policy con-

text was the global education movement in Canada during the late 1980s /early 1990s. The research was informed by the author's belief that the existing art curriculum at primary level lacked teaching and learning strategies for promoting intercultural understanding and that primary teachers did not have sufficient training to enable them to deal with cultural issues in art.

The broad study focus is young learners' understanding of cultural images and professional development of teachers. The specific focus is learning in the context of an applied curriculum using a visual cultural resource. The curriculum areas were art literacy (first languages and writing) and citizenship (by implication). The educational setting was primary schools and the population focus was teachers and primary school learners. No formal research questions are stated. The working hypothesis was that intercultural understanding could be increased through critical analysis of learners' cultural images.

The study was keyworded as a researcher-manipulated evaluation. The method used was action research with three action cycles. The key concepts examined were cultural understanding, young learners' cultural images and art criticism. The design was as follows. In cycle one, learners created cultural images and written text in response to the following: 'Who am I?', 'A favourite family pastime', or 'What makes me culturally unique?'. In cycle two, the author organised professional development sessions for teachers intended to heighten their visual awareness and understanding of learners' images, and of the visual communication mode; a selection of learners' cultural images were collated into a visual resource. In cycle three, teachers developed and implemented art instructional strategies centred on critical analysis of images using the visual cultural resource.

Purposive sampling was used to select teachers and schools. Six primary schools from different regions participated in cycle one and three in cycle three. School officials were consulted. The actual sample consisted of 92 mixed-sex primary learners and six female teachers. The ethnic representation of the teachers was Anglo-Canadian, Francophone and Maliseet. The ethnic representation of the learner population is described as Aboriginal, Anglo-Canadian, Francophone, Aboriginal/Francophone, Anglo-Canadian/Francophone, Aboriginal/Anglo-Canadian/Francophone, Dutch, Dutch/Francophone, Bolivian/Anglo-Canadian; African, Egyptian, Iranian, Sudanese, Trinidadian, Guyanese, Anglo-Canadian-Francophone and Maliseet. The reason given for selecting learners aged 10 is that, according to authorities, learners of that age are most receptive to cultural differences.

The main data from cycle one were 92 cultural image/texts created by the learners. Data about teachers' attitudes to them and their educational value was collected through a questionnaire. Data

about the professional development sessions in cycle two was collected in the form of audiotapes and videotapes of sessions and informal teacher discussions. Data about the curriculum interventions in cycle three was collected in the form of audiotapes of lessons and interviews with teachers and learners and written field notes. Teacher evaluations of the classroom-based actions in cycles two and three were recorded during discussions on audiotape, and on question-and-answer response forms.

Data from each cycle was analysed qualitatively. Art criticism was applied to analysis of the images learners produced in cycle one. The ten that 'best conveyed the concepts of culture and cultural heritage' (p 59) were selected for a visual resource. The method of data analysis in cycles two and three is reflection and evaluation of educational content and pedagogy by all members of the research team. Whereas this is systematically reported, the approach taken to synthesising these data and controlling for bias is not clear.

The following findings from the evaluation are relevant to this review. The learners' images in cycle one revealed their cultural/ethnic identifications and heritages. However, the majority contained stereotyped imagery. The most common imagery represented cultural heritage or favourite activities/celebrations. Whereas the participating teachers reported that some learners had difficulty representing themselves visually with distinct cultural/ethnic backgrounds, they perceived the images as useful educational tools. In cycle three, there was less variation in the cultural content of visual responses from minority rather than from majority group learners. The teachers claimed the learners gained greater understanding of their own and other learners' cultural identity and heritage through using the art criticism method and visual resources.

The author concluded that the difficulty learners had in defining and representing culture visually and the prevalence of stereotypes may have been due to a lack of specialist input in art. Her decision not to interfere with the image-making in order to protect the reliability of the study may therefore have affected validity. The finding that Anglo-Canadian learners in particular experienced difficulty expressing their cultural heritage suggests fundamental confusion about a distinctly Canadian or national culture.

***Lin PY-W (2000) Cultural identity and ethnic representation in arts education: case studies of Taiwanese festivals in Canada***

The study by Lin is a PhD thesis completed at the University of British Columbia, Canada. The broad aim was to examine critically both the content and context of Taiwanese cultural festivals and implications for multicultural art education. Specific aims



were: (i) to discover how and why Taiwanese immigrants constructed their cultural identity through public festivals in a Canadian multicultural setting; (ii) to facilitate understanding of the relationship between cultural identity and ethnic representation, and provide a broader understanding of sociocultural contexts that effect the Taiwanese immigrant community in Canada; and (iii) to discover the internal dynamics of Taiwanese cultural festivals and their larger social contexts and the hidden agenda (p 14). The study was informed by literature on **interactive and post-colonial ethnic relations**. According to the author, it linked theories of culture and multicultural art education, with a particular focus on the role of ethnic exhibitions in developing cultural understanding. It was written between 1997 and 2000.

The focus of the study was two cultural festivals interpreted by the author as multicultural arts curricula. The population focus was Taiwanese ethnic community representatives acting as agents of multicultural education in planning and selecting festival content. The aim of the Vancouver Cultural Festival called 'Multicultural Taiwan' was 'to present the artistic side of Taiwan thereby teaching mainstream Canadians how to understand through cultural performance' (p 20). The goal of the Lunar New Year Festival was to present cultural customs in Taiwan and explain the meaning through activities and display (p 20). The first festival was located in a public square; the second took place in five primary schools and community society offices.

The research questions include: (i) Why and how do Taiwanese immigrants represent themselves through arts and culture and what strategies do they develop to respond to the social reality in Canada? (ii) How does the question of identity emerge in the Taiwanese cultural festival? (iii) What are the internal operational norms and how do Taiwanese immigrants construct their identity through cultural performance? (iv) How and why do Taiwanese community members choose to present certain types of traditional arts for public schools to represent Lunar New Year? (p 19)

The study was a description containing two case studies of festival planning. It was longitudinal. The design included a literature review, which was 'exploratory research into the social context of Taiwanese immigrants in Vancouver' (p 25) and a pilot study, followed by ethnographic research using active participant observation and in-depth interviews over a period of one year. The study themes were ethnic representation, cultural identity and immigrant community, but reviewers mention this terminology is inconsistent. The author described the design as emergent.

The population focus was members of the Taiwanese-Canadian Cultural Society (TCCS). As a Taiwanese immigrant herself, the author joined this organisation with a view to carrying out the research. The actual sample for the Vancouver

Festival case study consisted of 18 members of the organising committee, two coordinators and TCCS coordinator. The sample for the Lunar New Year case study consisted of five school coordinators and three participants. They were Taiwanese immigrants with the exception of one who Taiwanese-Canadian born. The sample for the Lunar New Year Festival was mainly female mothers and teenage daughters.

The main types of data were field notes and interview tapes. The author was an active participant observer in the festival planning and conducted 'in-depth, conversational' (p 106) interviews with informants. After the interviews, tapes were transcribed, coding took place and sub-themes were developed. No ways of addressing reliability and validity are mentioned, other than triangulation of codes. The text contains extensive quotes from interviews and ten pages of the methods chapter explore the issue of researcher bias. The rationale for the methods is that they were appropriate to the exploratory goals of the study and to ethnographic research.

Reviewers found it difficult to identify findings and conclusions, which are spread throughout the thesis. The main finding is that Taiwanese immigrant culture was being presented to Taiwanese-Canadian public via performances of various kinds for two reasons. Artefacts/arts practices selected to present 'the artistic side of Taiwan to mainstream Canadians' (p 157) included Taiwanese and hybrid visual arts, crafts and performing arts. Artefacts and displays selected to explain the meaning of the cultural customs of Lunar New Year in Taiwan were more traditional and sourced from Taiwanese regional cultures. Both festivals emphasised differences rather than similarities between Taiwanese and other Chinese communities.

The author concluded that form, content and selectivity are critical elements in the formation of ethnic cultural curricula in which an emphasis on tradition and cultural transmission to the younger generation are pre-eminent concerns. The selection of form and content for the Lunar New Year festival was based on emphasising shared sentiments that bind members of the Taiwanese community together and ensuring that particular values are passed on to the younger generation. She interpreted the absence of Chinese culture as reflecting the organisers' conscious reflection of Chinese imperialism and an attempt to project a unique Taiwanese identity. Both festivals presented Taiwan as an exotic culture in order to attract Canadians and because the Taiwanese-Canadian Community was internalising a form of Taiwanese culture packaged to suit western tastes. The creation of traditional cultural artefacts for use in such festivals presented an opportunity for the producers to learn about their own history and culture, which had been changed and eroded by the influence of other cultures. Because ethnic/cultural identity is

selective and involves an emphasis on difference, there is a political element in such activities.

**Nadaner D, Wood R, Douglas D (1984)**  
***Developing social cognition through art in the elementary school***

The study by Nadaner, Wood and Douglas is presented in an unpublished report of research funded by the Canadian Social Sciences and Humanities Research Council. It was carried out in the Faculty of Education at Simon Fraser University in 1984. The stated aims are (i) to examine relationships between art and social cognition and educational development of elementary school children, and (ii) to compare the relative merits of visual arts and language as a means to social understanding. The study was motivated by the 'need for children from diverse cultural groups to develop more flexible and accurate ways of understanding the experience of others'. The authors state there was a point of transition in art education between 'a traditional emphasis on private self-expression' and 'a new awareness of the importance of art for communication' (p 2). The study was informed by theories of social understanding and art criticism (Feldman, 1970; Schultz, 1970).

The focus is development and evaluation of educational content and method. The content is social cognition (i.e. understanding others); the method is communication through art. These dual concerns were investigated empirically through a curriculum intervention that attempted to establish whether an art/art criticism strategy could be used to 'overcome stereotypes and generalisations about cultural similarities and differences and encourage deeper understanding of others' (p 89).

The main question is 'How do face to face interviews compare with artistic communication as a means of developing social cognition in the elementary school?' (p 73). Two hypotheses about art criticism are mentioned at the end of the report (defined as 'talking about the messages and meanings the stories and artwork communicate about the person who created them' (p 70)): specifically, that art criticism will enable children to gain a better understanding of each others' lives and accept the experiences of people they have never met.

The study is a researcher-manipulated evaluation. The main variables studied are visual imagery, social cognition and language. The setting was eight primary classrooms in one school district of Vancouver. The selection of teachers and schools was negotiated with a district superintendent and art coordinator. The actual sample included nine teachers and eight classes of learners aged 9-11 years. There are no details of the teachers. The children were mixed sex and from ethnically diverse backgrounds.

The design consists of a comparison of learners' understanding of their peers achieved through

two methods: (i) critical discussion of artwork submitted by peers from another school whom the learners had never met; and (ii) illustrated stories written following face-to-face interviews with peers from another school. The intervention was set in a sequential four-week pilot curriculum with three action phases. In the first phase, the same curriculum content was taught to all experimental groups aimed at developing awareness of the existence of other points of view. In the second phase, three pairs of classes, each from a different school, exchanged and criticised each other's artworks, while learners in two classes interviewed and wrote stories about each other. In the third phase, classroom evaluations of the intervention and data analysis were analysed to form results.

The main types of data were researcher field notes, curriculum and lesson planning materials, learners' paintings of themselves, written criticisms and interview storyboards. 'Exemplary discussions' (p 55) and interviews were recorded on tape. The teachers taught the curriculum and collected the learning outcomes. The research team acted as participant observers, offered technical support and conducted informal interviews with teachers and learners. Reliability or validity of data-collection tools is not discussed.

The data analysed was both quantitative and qualitative. The art/criticism and interview/story strategies data was analysed for their potential to go beyond stereotypes and convey authentic knowledge about the other. Comparisons of the semantic fields achieved by groups enabled conclusions about the flexibility and differentiation of learners' understanding of each others' experience. Some attention was given to the impact of teacher and learner age group variables on the study results. The extent to which the data was influenced by learners' abilities in art and language is addressed through the case studies. The results were amalgamated to form a summative evaluation.

Comparison of the strategies revealed differences in the kind of knowledge of representation and degree of interpersonal understanding achieved. Knowledge of others gained from the interview/story strategy was relational and affect-neutral, whereas from the art/criticism it was spatial and affect laden; understanding acquired through the interview/story strategy was certain and conventional, whereas in the art/criticism strategy it was more ambiguous and integral. The authors conclude that both face-to-face interaction and artistic communication encourage knowledge of others in different ways. Art/criticism offers a glimpse of the totality and unique quality of life experience but challenges the possibility of whether that fleeting reality can ever be grasped. In the education of young learners, the verbal and visual complement each other as pathways to social cognition. Reviewers consider the results to be of medium trustworthiness and point out that the study took

place more than 20 years ago and that author generalisations are questionable.

**Sheesley MI (1999) *The effect of a selected multicultural art education strategy on third-grade student attitudes toward diverse cultures***

The study by Sheesley is a PhD thesis carried out at Florida State University. The broad aims are 'to investigate whether the introduction of a multicultural art curriculum significantly changes students' attitudes towards people from cultures different from their own' (p 72). The context is educational reforms targeted at 'recognizing cultural diversity' (p 8) in the USA. According to the author, art teachers experienced problems achieving educational goals within a discipline-based curriculum framework.

The study drew on a broad range of literature, including multiculturalism, curriculum and interrelationships between languages and art learning. It was not linked to any empirical body of knowledge. Consultation with a professor and an art educator about the development of an assessment instrument is mentioned. No specific dates for the study are given but the PhD was awarded in 1999.

The study focus is the discipline-based model of art curriculum in the USA but the author explicitly states that the educational goal of understanding others relates to social studies not art. The study attempted to improve learners' attitudes towards people and arts of ethnic minority groups by introducing culturally specific imagery and resource material into the discipline based curriculum under experimental conditions and comparing results. It measured performance on an attitude inventory and through drawing and essay tests. The population focus was mixed sex learners aged 8 to 9 and the setting was a primary school. The experiment took place over twelve weeks.

The stated hypotheses are as follows:

- Hypothesis 1: A multicultural art curriculum strategy will indicate a significant difference between the scores of students in the multicultural art curriculum and those in the Western art curriculum.
- Hypothesis 2: A multicultural art curriculum strategy will reveal greater use of multicultural symbols and/or images in artwork produced by the experimental group of third-grade students.
- Hypothesis 3: The third-grade students in the experimental group will, through the use of vocabulary and/or ideas, and/or value statements that are written on their essay test, indicate greater awareness of other cultures than the control group (pp 72-73).

The study was keyworded as a researcher-manipulated evaluation, using a quasi-experimental method. Experimental and control groups of learners were given different treatments for a period of 12 weeks. The topics for both groups were families, jobs and celebrations, but the visual resources differed. The experimental group was referred to artworks produced by Native American, Afro-American and Hispanic artists; the control group used western cultural sources. Pre- and post-tests were given to both groups to assess attitudes toward people from diverse cultures, before and after the intervention. The study measured performance using three tests: the cultural attitude inventory test (C-AARTS), the drawing test and the language test. C-AARTS consisted of 18 slides of artworks by African-American artists. Learners selected words that best described their feelings toward the peoples and cultures depicted. In the drawing test, learners produced three drawings on the themes of imaginary family, jobs and celebrations. In the language test, learners viewed three multicultural artworks and wrote a brief essay on their meaning and preferences.

Two matching school classes were selected from a possible five at the same school. The actual sample consisted of 50 learners (23 in the control group and 27 in the experimental group). The study specifies that they were 95% Caucasian but the remaining 5% was not defined. Learners' intelligence quotas (IQs) were described as 'varied'. Their educational needs and socio-economic status was unclear. The author acknowledged that the sample was too small to be able to generalise findings

Three kinds of data were generated by the intervention. A scoring matrix was devised for the C-AARTS inventory with points for different answers. Results were analysed for evidence of multicultural symbolism on a scale of 1-3 points. The scoring on the essay took into account content and vocabulary. The tests were conducted in examination conditions, both groups being allocated the same amount of time (45 minutes) and supervised by the same teacher. The C-AARTS test was tested for reliability first by two groups of third-grade learners from other schools and with different teachers.

The *Statistical Package for the Social Sciences (SPSS)*, *Levene's Test for Equality of Variances*, and the *T-Test for Equality of Means* were used to analyse the data. The post-test score minus the pre-test score of each learner gave a gain score. The resulting gain score was used to ascertain any changes between the two groups. Each of the instruments used to assess the learners generated a score: to arrive at the gain score, each learner's pre-test score was subtracted from their post-test score. The result of the formula gave the amount of the gain score for each learner. The drawing test relied on analysis by expert judges, who were primary art teachers trained by an art education professor. Other primary art teachers acted as judges on the drawing test. A box plot was created



for each test to give a visual representation of the score spread between the two groups. Possible confounding variables are discussed briefly in the light of the reported results.

Of the three instruments used, only the drawing test showed a significant difference between the two groups. The results showed that learners in the experimental group used more multicultural symbols in their post-test drawings than the control group. The additional use of them created more of a gain score for these learners indicating a more positive attitude towards people from other cultures. The other two tests did not show any significant difference between groups.

The author concluded that the test was inaccurate due to the teacher variable. Unknown to her until after the completion of the study, the control group teacher taught with a multicultural theme which could have led to higher than average scores. She suggests that narrowing the experiment to one culture in depth would be a better way to design this study so as to determine the effects on particular culture groups. Learners could understand another culture better with more details about values and belief system. Teaching in more depth about any culture requires more time. She suggests ways of refining and improving the test instruments. The fact that the second hypothesis was proved to be correct, despite having the same teachers facilitate the same groups, is not explained. Reviewers comment that tables are not adequately explained and author conclusions are not well supported.

#### 4.4 Synthesis of evidence

The review question asks: How does art education contribute to cultural understanding (i.e. understanding of self and others in relation to culture)? All five studies provide some evidence of the manner in which art education contributes to cultural understanding as defined in this review. There are variations in the amount and quality of evidence provided in relation to each of the sub-questions. However, it is possible to provide a synthesis of results in relation to each of these, as detailed below.

##### 1. Which kinds of instructional strategies and content are being applied to facilitate cultural learning?

All studies describe curriculum actions. Together they provide evidence of art-based curriculum content, instructional strategies and resources being applied in classroom and community contexts to facilitate cultural understanding. All except the study by Lin are 'multicultural', in the sense that they are targeted at increasing cultural diversity in existing art curricula.

In the studies in this review, two contrasting art-based instructional strategies were being applied.

In the intercultural strategy, teachers involved multiracial groups of learners in exchange and in critical discussion of each other's 'cultural artworks'. In the content additions approach, new 'ethnic' content was introduced into existing or alternative curricula for both mainstream and minority learners.

Cultural learning is embedded in the intercultural strategy in image-production and critical discussion of images and is organised around the issue 'Who am I?' In both the Nadaner et al. (1984) and Blatherwick (1998) studies, learners produced personal cultural images, then explored their sociocultural messages.

Cultural learning is embedded in the content additions strategy through image production, critical discussion of images and art history. The curriculum is knowledge based and organised thematically around in-depth study of cultural productions of selected minority ethnic groups. Arts and Crafts of African-Canadian, African-American, Hispanic, Native American, and Taiwanese-Canadian ethnic groups feature in the studies by Sheesley (1999), Adu-Poku (2002) and Lin (2000).

In the experimental study by Sheesley (1999), African-American, Native-American and Hispanic artwork were added to an existing curriculum. The author states that learners were taught 'traditional art concepts' and explored 'similarities and differences between values and belief systems in each culture and celebrations, family life styles and jobs' (p 9). In the Adu-Poku (2002) study, Afrocentric curriculum ideology is translated into practice and, although learners made art, art history was the predominant art-learning mode. For example, learners studied the history, symbolism and social functions of African textile designs and masks. The cultural festivals in the Lin (2000) study presented immigrant cultural heritage and identity through performances, displays and demonstrations of traditional Taiwanese folk arts and crafts. Reviewers concur with the author that they constitute curricula for young people aged 5-16 (p 169).

There is tentative evidence from all studies therefore that art-based, cultural learning extends beyond the productive-expressive curriculum domain. In the contents addition approach, art historical knowledge is understood as crucial both to ethnic self-identification and learning about other cultures, and is afforded more importance than production-expression. Art criticism is understood as 'gathering all the information possible from a work, describing and explaining what it is in it and what it is all about, becoming aware of some personal reactions to the work and leading to a well-founded judgement of its worth' (Nadner et al., p 11). This is the predominant art learning mode in the intercultural strategy. Teachers and learners participating in the Blatherwick and Nadaner studies applied a four-stage method of art criticism developed by Feldman (1970). A stated aim of the



Blatherwick (1998) study is to evaluate the effectiveness of this method for cultural learning.

There is also tentative evidence from all the studies that art-based cultural learning is interdisciplinary. In the Blatherwick and Nadaner studies, visual and verbal learning fed off and informed each other, and were found to bring different results. In the Adu-Poku study, African art content was contextualised in geography lessons about the African continent using map work; history lessons focusing on ancient Egypt and Nuba ('...the matriarchal succession and history of western Sudan, Ghana, Mali and Songhai and influence of Islam on the development of these empires...' (p 115)), and through language lessons focusing on African oral traditions stories and myths. The Taiwanese festivals studied by Lin (2000) contextualised art-based cultural learning with educational seminars on ceramics, Hakka culture and aboriginal issues, exhibitions of Chinese history, Taiwanese films, and a poster exhibition called 'Understanding Taiwan' (p 131).

## ***2. Which cultural artefacts/art practises are selected for study, and why?***

There is considerable variation in the kinds of art practices and resources described in the studies in the review. Culturally specific and/or hybrid art practices and resources were the focus of studies where affirmation of collective minority identity was the main concern. In the Sheesley (2000) study, reproductions of artworks by Afro-American, Native-American and Hispanic artists functioned as the primary resource for cultural learning supported by 'other multicultural work and books' (p 74). In the Adu-Poku (2002) study, learners made African type arts and crafts, using source material about this topic. Significantly, because the identity of the Taiwanese-Canadian immigrant community is in a state of flux, the kinds of artworks and art practice that members selected for display included both hybrid and culturally specific (non-Euro-American) arts and crafts. Examples are paintings, music and prints by western-educated Taiwanese artists, Chinese ceramic arts, and performances by a traditional aboriginal dance group and a contemporary Taiwanese folk song band. The arts-based activities and displays created for the second festival were exclusively non-Euro-American because the location was a school and the stated intention was 'to communicate the artistic side of Taiwan' (Lin, 2000, p 157). Learners participated in paper cutting and Chinese calligraphy and viewed exhibitions of 'traditional' Taiwanese games food and toys. According to the author, this festival expressed an identity based in the new sociopolitical climate of Taiwan rather than imperial China.

## ***3. Which kinds of cultural identifications and values are learners being encouraged to express and represent in their art?***

Four of the five studies provide evidence of art educators in a variety of contexts encouraging learners to express and present their own and other people's cultural identifications and values in their art. In the studies by Nadaner et al. (1984) and Blatherwick (1998), learners in multiethnic Canadian classrooms were encouraged to value and explore their own and each other's diverse ethnic identities. The focus was on personal identifications within a transnational or global conception of culture in line with the Canadian multiethnic concept of national identity. They were encouraged to value and express this diversity in their art and reflect on the power of images to communicate cultural meanings and messages.

In the Adu-Poku (2002) study, African-Canadians were encouraged to identify with their African cultural heritage and values. At the same time, Canadian youth from diverse cultural backgrounds were encouraged to value and celebrate the 'other' through the study of African arts, cultural values and heritage.

The aim of the curriculum intervention in the Sheesley (1999) study was to engender in learners more positive attitudes towards the people and arts of three major ethnic American minority groups: African-American, Native-American and Hispanic-American. The focus was on ethnic and national, rather than transnational, identity.

## ***4. Is there any evidence that culturally based art content and strategies can change learners' perceptions of self and others?***

Only one study set out to measure attitude change. However, all the studies present some evidence that, in the particular context of that study and with its particular sample, culturally based art content and strategies have the potential to enable learners to change their perceptions of self. All the same, this evidence is indicative and there can be no confidence that it might apply to another population, or even to another sample of the population used in the study.

The studies by Blatherwick (1998), Sheesley (1999) and Adu-Poku (2002) provide some evidence that the cultural identity of minority group members may be enhanced where art practices from their own cultural groups are engaged with, or presented. In the Blatherwick study, the majority of the 92 images collected from Grade 5 learners in six different schools contained visual information that revealed learners' cultural and ethnic affiliations and backgrounds, and their interpretations of the concepts of culture and cultural heritage. The

difficulty learners had in defining and representing culture, and producing culturally relevant images reported in this study could have resulted from the teachers' lack of knowledge of cultural issues and art-making expertise.

The results of the Nadaner (1984) study suggest that both visual and verbal forms of interpersonal communication encourage knowledge of others, although in different ways. The interview-biography strategy is relational and affect-neutral, and the art and art criticism strategy is spatial and affect-laden; understanding in the interview-biography strategy was certain and conventional, whereas, in the art criticism strategy, it was ambiguous and integral.

There is tentative evidence from the Adu-Poku study that ethnic minority learners' perceptions of self may be enhanced through a focus on content that is specific to their cultural group. Participants in this study reached a consensus 'that the program afforded African-Canadian learners an opportunity to gain knowledge about their cultural heritage that has been virtually absent from the public school curricula' (p 235).

For young Black/African-Canadian learners, the African Art Cultural Education programme was a process of learning, intervention and development of cultural self-awareness. Their willingness to learn their own cultural reality was demonstrated through excitement, enthusiasm and satisfaction displayed towards African history, oral literature, art and cultural activities. The community-based multicultural art education model encouraged collaboration and friendships, and enabled learners to learn from each other. The emphasis on a cross-cultural study of the social functions of art enabled learners to understand the inter-connectedness and similarities of diverse ethnic and cultural practices (p 241).

There is less evidence from the studies that culturally different curriculum content contributes to learners' perceptions of others. This kind of evidence was only found in those studies dealing

principally with broad issues of multicultural identity. The Nadaner et al. (1984) study was concerned with fostering social cognition or understanding with others through educational means. Two educational processes were compared: face-to-face interaction (interview) and artistic communication (painting and criticism). The study concludes that both 'face-to-face interaction and artistic communication encourage a knowledge of others for who they uniquely are, although each method achieves this in a different way' (p 76).

More speculative and less secure findings are presented in the other studies in the review about how culturally based art content and strategies can change learners' perceptions of self and others. The Sheesley (1999) study has the greatest potential for certainty that a curriculum intervention can change learners' perceptions of self and others. Specifically, it was hypothesised that the results of the C-AARTS Attitude Inventory would indicate a significant difference in the scores of experimental and control learners groups, and that the drawing and essay tests would reveal a greater use of multicultural symbols and/or images by the experimental group, as well as more cross-cultural awareness in vocabulary, value statements and ideas. In the event, only the test drawings of imaginary families, celebrations and people at work showed positive results. However, the teacher variable caused interference and, with certain adjustments to the C-AARTS instrument and with increased time for the essay test, results might possibly have been different.

#### ***4.5 Nature of actual involvement of users in review***

Users had a significant impact on the choice of studies for the in-depth review. Their opinion about the findings of the in-depth review was sought following oral reports by the director and co-directors at NSEAD Council Meetings, and at the specially convened seminar organised by the CAEIR, University of Roehampton. Opinions from international members of the Review Group were sought via email.

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## CHAPTER FIVE

# Findings and implications

### 5.1 Summary of principal findings

This review aimed to evaluate research evidence about how art education can contribute to cultural understanding in learners aged 5-16. In particular, the review looked at instructional content and strategies being applied to facilitate this aim; the cultural practices selected for study interventions; and the kinds of cultural identifications and values learners are being encouraged to express and represent in their art. In addition, the review searched for research evidence that could confirm the assumption that culturally based art content and strategies can change learners' perceptions of self and others. However, in general, the review sought evidence of various ways in which learners' understanding of cultural, ethnic, racial and national identifications are shaped through involvement in the discourse and practices of art education.

#### 5.1.1 Identification of studies

The review employed an approach to identifying studies that sought to minimise bias. The searches were extensive and included some non-English language sources (French, Russian and Dutch). Studies identified by systematic searches undertaken for this review were published and unpublished research reports, books, conference papers, theses and dissertations. Once they were identified, they were evaluated for their relevance to the aims of the review. As explained in section 3.1, the Review Team identified 2,471 studies in total and 234 of these were identified as being potentially relevant. The number of studies excluded by both stages of screening is 2,444. Twelve studies were not obtained in time and there were 10 duplicates. The majority were excluded because they were not focused on the subject of art and design. Because art and design learning takes place in a variety of cultural venues, studies undertaken at museums, galleries, youth centres, school or community-based learning environments and collaborative partnerships were included.

It was decided that, in this review, cultural learning referred to learning targeted at formation and exploration of cultural identity and understanding of difference. Cultural identity was 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. All reports, books, articles, conference papers, dissertations and theses that did not present research findings were excluded from the review (24.3% [N=602]). Some studies had titles that did not reflect their content and the quality of the abstracts was poor. A possible reason why the search yielded such a large number or retrieved papers that did not report research may be that research databases in the social sciences and especially in art and design education do not yet code studies consistently (Harden et al., 1999). Only two of all the screened studies were presented in languages other than English (French and Russian). Twenty-five studies were excluded because they were published before 1980.

Of the 234 studies that passed the first screening, 10 turned out to be duplicates. It was not possible to obtain paper copies of twelve of them, mainly because they were not available online or only in small journals of conference proceedings, mainly from Australia. They were ordered through interlibrary loans but the British Library could not trace them or it was too expensive to obtain copies. Full text documents of the remaining papers were obtained. All these were screened again using the same inclusion/exclusion criteria and the majority of studies were excluded, because they did not adequately report research methods or findings. This led to the reduction of the number included to five.

Five studies that met the inclusion criteria developed for the overall research review were keyworded and formed the basis of the systematic map.

**Table 5.1** Number of studies identified for exclusion

Criterion	Number
Not obtained	12
1	856
2	294
3	666
4	601
5	2
6	25
Duplicates	10
<b>Total</b>	<b>2,466</b>

As the Review Team was concerned that the first art and design review may have reflected a bias towards English language studies, the search included Russian, Dutch and French. However, this did not extend the debate beyond English language. We found knowledge on the web in languages other than English is limited. Not many electronic databases or library catalogues have been developed in other languages. Although the handsearching revealed numerous studies in French, Dutch and Russian focusing on cultural learning through art, only one of them addressed the review questions. Some of the studies were not included because they were concerned with 'high culture' (predominantly these were from France or Russia) and not with culture in the sense adopted for this review, while others were identified during the screening as not having reported data or methods in sufficient detail. Most of the papers in Dutch presented descriptions of curriculum development projects and did not report research.

### 5.1.2 Systematic map

Within the limits of our search strategy, our map uncovered the nature of a potential evidence base about art-based educational practice targeted at cultural learning for school-age learners generated between 1980 and 2003. The map revealed a number of characteristics of research into cultural learning through art as summarised below:

- The studies reported results of research projects undertaken in North America.
- Most studies were carried out with mixed ability and mixed sex classes.
- All studies investigated curriculum content transformations targeted at cultural identity formation and understanding that is mediated through art.
- They all addressed social inequalities.
- Although all the studies focus on the subject of art, in all cases except one, art learning is interdisciplinary. Art is combined with Literacy Citizenship, Visual Arts, Music, Dance, Drama and Social Studies.
- The most common techniques are drawing, painting and printmaking.
- The majority of the curriculum interventions reported in the studies used expressive productive learning to promote cultural understanding and combined this with analytical critical and historical learning.
- Cultural education is targeted primarily at understanding others but in some cases this is combined with the aim of understanding self.
- Non-Euro-American culturally specific and/or hybrid content dominates the art curriculum.
- Whereas the orientation is global in the four Canadian studies, it is national in the American one.

The North American and predominantly Canadian geographical location can partly be explained by demographic factors, as well as by national and regional policy on multicultural education reform. All studies focused on curriculum and equal opportunities (by implication) and had primary education settings. The population focus was school-age learners, teaching staff and parents or community representatives. Learners were mixed sex and, with the exception of one group, multiethnic, and the majority were aged between five and 10.

In the majority of studies, art-based cultural learning was targeted both at self-identity formation and understanding others. Learners in all studies made art and engaged in critical/analysis of artworks and/or acquisition of art historical knowledge. Drawing and painting predominated and visual cultural resources were predominantly non-Euro-American and/or hybrid. Art learning was interdisciplinary and curriculum content was organised around an issue or theme.

They were all evaluation studies. Four applied qualitative data collection and analysis, and one had a quasi-experimental design. The qualitative studies have the potential to produce the evidence needed to answer the first three review questions only. Just one of the five studies used a control or comparison group. Four studies were carried out for higher education research degrees and the other was a funded project. The small sample sizes may reflect this and/or the lack of funding available for research in the subject area.

### 5.1.3 Discussion of findings from studies in in-depth review

All the reviewed studies were small-scale. Whereas results cannot be generalized, they provide some evidence of how art education is contributing to cultural identify formation and understanding



others. The findings from the in-depth review are discussed below.

The North American policy context for the cultural education initiatives undertaken in the studies appears to have changed. Studies undertaken in the 1980s and 1990s referred to global education policies. This changed in 2000-2002 to an emphasis on social exclusion and meeting the needs of ethnic minority groups. All studies referred to multicultural art education theory and practice, and the higher education institution (the University of British Columbia) that is the setting for two studies is well known for research on this topic. A major issue is whether there is likely to be a reversion to global educational policies and practices in the light of global terrorism and in particular the attack on the World Trade Centre, New York City on 11 September 2001.

The studies touched on three of the broad aims identified by the National Advisory Committee on Creative and Cultural Education (1999, pp 2-3) referred to in section 1.1. They all seek to enable learners to recognise and understand their own cultural values and assumptions, and bring them into contact with attitudes and values of others. Curricula interventions in two studies encouraged an historical perspective and attempted to relate this to contemporary processes and events. The evolutionary nature of culture and processes as a potential for change was the focus of one study.

Cultural identity was equated with ethnicity in all studies and with race in one. Ethnic classifications were varied and unquestioned. With the exception of the study premised in Afrocentric theory, they drew on national/regional categorisations, which may be outdated. The cultural bases for ethnicity that were stressed are restricted to work, family celebrations and the arts. Broader social affiliations were touched on in the most recent studies. One of these explored the issue of real versus imagined ethnic affiliations in some depth.

In keeping with international trends in art education in the period under review, cultural learning is brought about through critical discussion of young learner's drawings and paintings and art history, as well as through production and expression, and is contextualised through interdisciplinary learning.

A tentative finding from this review is that mainstream and ethnic art educators are opting for different models. The model adopted by mainstream art educators proposes adapting existing art education practices so that learners have opportunities to (i) participate in the art activity of other cultural groups, (ii) talk, see and think about art from diverse cultural viewpoints, (iii) try to understand the aesthetic philosophy of cultures that generate artworks, and (iv) experience and understand historical styles and works from a variety of cultures. The other model, adopted by ethnic art educators, is more radical and breaks decisively with exist-

ing practices. It is most of all concerned with both raising the status of non-Euro-American arts and crafts, and promoting minority ethnic self-esteem.

In this review, studies that adopted a permeation approach to cultural learning were less likely to include a rationale for selection of cultural artefacts/art practices. For example, there is little rationale in Nadaner et al. (1984) for the focus upon Hawaii as a case study of multicultural North America, or selection of ethnic and national themes such as flags and legends in Blatherwick (1998). On the other hand, they produce evidence to support the assertion at the beginning of the Nadaner et al. study that, in 1988, art education was at 'a point of transition' between 'a traditional emphasis on private self-expression' and 'a new awareness of the importance of art for communication'. Thus this review does present findings about how primary art education can contribute to social and cultural understanding in the public domain. It adds 'empirical validation of the art-as-communication paradigm' (Nadaner et al., 1984, p 2).

However, in the studies which focus on enhancing cultural understanding of particular ethnic groups (such as those by Adu-Poku, Sheesley and Lin), the selection of cultural artefacts and materials is clearest and most consistent with the study aims. In other words, where the development of cultural understanding is related, for example, to African, Native American or Taiwanese identity, the selection of cultural artefacts/art practices selected for study has a clear rationale. As a consequence, the more recent studies presented the strongest evidence for the review's third sub-question.

The review also identified contrasting instructional strategies. In the first, learners in multiracial classrooms created, exchanged and discussed personal artworks; in the second, they studied and made non-western or hybrid arts and crafts. Art media and visual resources differed in the two approaches. Whereas drawing and painting were dominant modes of production in the intercultural studies, crafts were afforded more attention in the cultural additions strategies which prioritise knowledge of cultural heritage of specific ethnic minority groups. Reviewers found the rationale for the choice of cultural content and resources more convincing in the contents addition approach.

The cultural identifications learners are encouraged to express and present in their artwork differ in the two approaches. The intercultural approach focuses on personal identifications within a transnational or global concept of culture, and the other focuses on community-based ethnic identifications within a national framework. Understanding of self and self in relation to cultural others is viewed as an important value in both approaches. The function of art education is understood as raising minority self-esteem, reducing harmful stereotypes and bringing about healthy group relations. The intercultural strategy equates with the per-

meation and single studies curricula reform strategies identified in the multicultural art education literature (Mason, 2004).

The choice of drawing and painting as media for the exploration of personal cultural differences and the emphasis on artistic autonomy in the intercultural studies is consistent with western expressionist art education ideals (Louis, 2005). However, on the evidence of this review, successful outcomes depend on expert art instruction. Offering learners a choice of drawing materials (felt-tip markers, crayons, paint, crayon resist, colour pencils, oil pastels) is also indicative. Whereas some cultural imagery and symbolism in the young learners' drawings and paintings is non-Euro-American, the mode of production is western (Boughton, 2005). Similarly the visual resources offered to learners in the Nadaner study are limited to the western canon (from Paul Klee to the Group of Seven).

An assumption underpinning the content additions approach is that the artistic heritages of ethnic minority groups should be made more visible in education so as to counter the effects of discrimination and racism, and raise self-esteem. However, there is a need to consider other aspects of cultural identity, especially those that are transnational and religious.

Researcher ethnicity and study timing may determine the choice of strategy and orientation of multicultural curriculum reform. The earlier studies adopted a more cautious approach to reforming the western canon and the more recent studies promote more radical reform. As minority group representatives, they favour a shift in power relations between communities and schools. This raises important methodological and ethical issues for research.

With awareness of increasingly multiracial classrooms, researchers appear to be making conscious efforts to affect intercultural learning through interaction with peers. The later studies emphasise non-western art traditions, media and techniques. In one study, traditional African arts are recreated using school art media (e.g. paper is substituted for textiles and papier-mâché for clay) but the question of authenticity is not explored. In both these studies, comparisons are made between 'traditional' and Euro-American or hybrid arts/crafts. The use of traditional media and materials in these strategies is out of step with current trends towards visual culture education and popular or mass media culture in the specialist field (Buhl, 2005).

There is qualitative evidence from the studies that cultural identity of minority group learners may be advanced where art practices from their own cultural groups are engaged with and presented, and that their perceptions of self may be enhanced through a focus on culturally specific content pertaining to their group. There is less evidence from

the studies that culturally different curriculum content contributes to learners' perceptions of others. There is evidence from two studies that understanding of others is qualitatively different when it is communicated in images and words. Whereas all studies demonstrate some changes to learners' cultural understanding, they do not demonstrate the extent and duration of the effects upon schooling as a whole.

In the majority of studies, university-based researchers collaborated with primary schools. This suggests that the respective North American institutional structures represent an educational policy context for the contribution of art education to cultural understanding in this age range. However, there seems to be an emergent distinction between Canadian and United States' contexts. In the Canadian studies, learners were encouraged to explore and value ethnic identifications as part of Canadian identity formation, and these identifications tend to be both national and global. In the study from the United States, learners were encouraged to learn to appreciate the peoples and arts of distinct ethnic groups and identifications, and these were national to a greater extent than they were global.

## 5.2 Strengths and limitations of this systematic review

### 5.2.1 Search strategy

The screening of studies in the first database identified a significant number of studies which had the potential to provide evidence, so the low numbers meeting the inclusion criteria was a concern. Possible explanations are that there really are very few empirical studies of art-based cultural learning or there were limitations in the search. Since the search strategy was found to be sound by two EPPI-Centre staff members, the first explanation appears credible. As noted in the first review, it is probably going to be the case that reviews of art and design education yield relatively low responses. However, a broader definition of education to cover lifelong learning and teacher education might have yielded more results.

A strength of this review is that it searched for studies in several languages. Although the yield was small, it is significant that databases from other European countries, such as France, were searched. This reduces the bias of only searching in English and in exploring databases from other countries. This Review Group carried out significant development work in education systematic reviews.

### 5.2.2 Problems retrieving studies

The art and design Review Group developed a number of search strategies for identifying studies from a range of databases. The strategies were derived by an objective analysis of the occurrence of words in the keywording systems of databases,

such as Digital Dissertations, ERIC, BIDS, etc. The performance of the strategies was tested against their sensitivity to the content of the databases. However, the Review Team experienced difficulties applying the search strategies to some of the databases where search engines had poor sensitivity. For instance, the search engine of the *Index to Theses* database retrieved about 400 references for each search, but only a few of them were found appropriate to the actual words used. This was due to the fact that such databases use case-sensitivity search instead of word-sensitivity.

All electronically retrieved papers were imported into an EndNote database. It was a disappointment that EndNote did not produce filters for importing references from some databases. Such filters had to be created by the Review Team, which was time-consuming. A conclusion is that the sensitivity and power of many databases needs to be improved.

### 5.2.3 Problems of determining quality

This review decided to use quality of studies as an inclusion criterion, by only including those that had adequate reporting of methods. However, it was found very difficult to assess this without undertaking a full data-extraction. Therefore, when studies that had been deemed to be adequate were in fact data-extracted, the quality of reporting was, to an extent, found wanting. Since it is not practical to screen studies for quality without data-extracting them, this presents a dilemma, since a map of research activity is less likely to be useful if it includes studies that turn out to be based on little empirical evidence. In retrospect, it is hard to know to what extent it is practical to assess aspects of the quality of studies prior to a data-extraction, especially when study reports are in the form of lengthy PhD theses.

### 5.2.4 Problems of definition and scope

The theoretical model underpinning the review may be too narrow and self-referential. One peer reviewer argued that the contribution of art education cannot be assessed separately from other contributing activities and influences, and that the review topic should be rooted in agendas such as educational policy development, cultural capital theory and social exclusion. In theory, the five studies in the review do show a limited understanding of the role and function of art within different cultural contexts. A utilitarian model of the community-enhancing function of art is generally presupposed and religious models of culture, some of which have very particular notions for example, are largely ignored. There are political implications with heightened tensions between education models seeking to build a multicultural society within a nation state and transnational allegiances, which challenge this.

## 5.3 User groups

A number of significant user groups were not included in the review - most notably, general education policy-makers, governors and teachers other than art teachers. Paying greater attention to identifying user groups and their requirements early on and engaging in dialogue with them throughout might have alleviated some of the problems of scope. Whereas the Review Team was ethnically diverse, a final limitation is related to the failure to engage in dialogue with ethnic community representatives and faith groups about results. This was a limitation, given that some religious faith groups have a distinctive philosophy, theology and iconography of art.

## 5.4 Data extraction

Some Review Team members found that completing the data extractions was extremely time-consuming and omitted to include results. This resulted in increased work for others and delayed the review.

## 5.5 Implications

There is a strong emphasis in all the studies in the in-depth review upon the importance of understanding minority groups within a dominant national cultural population. It is arguable that this context - the national one, writ large within local population - is the principal preoccupation of the researchers and one to which the results of all studies bring evidence to bear. Therefore, the core value explicit within all these studies is on understanding of self and cultural other, and self in relation to cultural other. This is understood to be an important value in its own right and of significance to a wider national population.

Nevertheless, it is arguable that the most significant finding is that, despite an extensive literature discussing the positive benefits for cultural learning of art and design, there is very little empirical evidence to support this claim. Thus there is a considerable amount of unsupported theory or rhetoric and little systematic research. While the conclusions for policy, practice and research that can be drawn from this review tend to support the rhetoric and polemic that surrounds the review questions, they need to be viewed with some caution given the small scale of the studies. The review points to an urgent need for more primary, empirical research with renewed methodological rigour.

### 5.5.1 Policy

The expectation that this review would access publicly funded research was not realised. The studies included in the review were teacher based and focused on practical examples of curriculum reform. The limited number of studies and geographical location all restrict the observations it is possible to make about the development of policy. However, the shift to a more radical/militant tone



in the more recent studies carried out by minority group researchers and lack of publicly funded curriculum initiatives with a research base has important implications for national and international education policy.

This review highlights the worrying possibility that much publicly funded policy in multicultural art education is without a significant evidence base. On the basis of a limited number of empirical studies (which is probably not exclusive to art education), a significant, albeit ironic, conclusion can be drawn. This is that a limited number of studies point to a paucity of empirical evidence in art education upon which a considerable (indeed likely vast) amount of public expenditure and effort has been based.

However, an important, broad conclusion can be drawn from this small number of studies about the soundness of evidence of multicultural policy. All the studies reviewed, except one, consider by implication that art education will have a beneficial effect upon learners. A more 'neutral' investigation by non-specialist researchers might produce different results. A wider and more important, contemporary research question is that, if the studies are based upon an implicitly positive model of the role of art education, then, by default, what is missed are studies which could look at a 'conflictual' model of art, and indeed culture.

Theoretical considerations need to be developed to enhance the clarity of distinctions made in art policy - for example, the National Advisory Committee on Creative and Cultural Education (1999) distinction between structural, elite and social definitions of art (this review having drawn upon the social definition of arts and culture from anthropological and sociological theory).

As anticipated at the beginning of the review, links between publicly funded educational policy (for example, in relation to the effectiveness of art education in developing cultural understanding) and supporting research evidence exist but are sporadic at present and small scale. There is thus a clear need for larger scale research into the effects of art education in its contribution to cultural learning either as a support to or as a challenge to policy at both national and international levels.

The recognition of the extremely small number of studies can be viewed as a strength if only because the discovery of limited knowledge base highlights areas for further empirical work. This review was not concentrated on impacts; nevertheless, further investigation is needed into issues around the methodological difficulty of measuring the social and political impact of cultural understanding upon individuals, their school community and wider society, and the relationship between these impacts.

Many of the studies are dated and sociopolitical factors influencing the design and implementation

of the empirical research have changed. The end of the Cold War and aftermath of the terrorist attack on New York City on 11 September 2001 are critical contexts for the need for further investigation of art as a means of enhancing cultural understanding in new a sociopolitical context, and make answering the review question even more urgent.

### 5.5.2 Practice

Researchers collaborated with teachers and/or community associations in four studies and were principal curriculum designers in three. The studies contain detailed examples of art-based cultural curricula that are replicable together with evaluations arrived at through consensual agreement of teachers. They provide practical examples of ways in which ethnic communities engage in curriculum change. They challenge formal education systems to view cultural festivals as curricula and provide evidence of positive experiences on the ground. There is evidence from two of the studies that generalist teachers need rigorous in-service education if they are to facilitate cultural learning through art.

### 5.3.3 Research

The Review Team was aware of a lack of research in art and design education from the first review. A significant number of potential studies were excluded because research method reporting was inadequate or they were not empirical research. (Important details of method sampling and data analysis were omitted and there was little evidence of checking for validity and reliability.) The quality of research and research reporting in art and design education is therefore a matter of concern.

There is a need for more studies of a wider range of aspects of culture in art and design education. For example, although studies of religion were located (mostly about Islam), they were not research and/or focused on teachers rather than learners.

### Systematic reviews of research

Reflections on the strengths and weaknesses of this systematic review suggests the following implications for future reviews in this or other areas of education:

- Securing Review Team members with commitment to systematic reviewing is difficult in arts education because the critical mass of researchers is low.
- EPPI-Centre review methods assume some knowledge of social science research methods but arts educators engaging in research tend to be arts or humanities based.



- This review got very behind time. The main lesson learned is that Director and Co-director involvement is crucial in managing the completion and results, and this hinges around allocation of time.

### *Reviews of cultural learning in art and design*

In theory, the studies suggest limited understanding of the role and function of art education within different cultural contexts; in addition, a utilitarian model of the community-enhancing function of art is generally presupposed. The review might benefit from relating its findings on the contribution of art education to cultural understanding to those of other socially and culturally related EPPI-Centre reviews, especially those undertaken by the Citizenship Review Group.

In conclusion, the review found some evidence that art and design has the potential to contribute to cultural learning as defined. It located many descriptions of art and design practice and curriculum development targeted at the identify formation of learners and as an aid to understand others. However, the range of cultural affiliations and citizen identities learners are encouraged to engage with appears somewhat limited, and the majority of practices and developments are not underpinned by research. Both findings have significant implications for future policy and research. Governments are increasingly advocating the use of art and design to redress social exclusion, culture conflict and identity formation. Cross-cultural understanding concerns policy-makers and researchers in a wide range of educational fields, including multi-cultural and citizenship education. Given the escalation of global terrorism, there is an urgent need for studies that also investigate religious-aesthetic affiliations and transnational artistic/cultural identities.

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## Authorship of this report

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**Conflict of interest**

Rachel Mason was tutor for the PhD thesis by Blatherwick included in this review.

**Acknowledgements**

The Review Group acknowledges and is grateful for the support of the various academic institutions in which they are based for this work being undertaken for the EPPI-Centre. They recognise that any such work must fall within the codes of practice of these institutions. The sole source of specific funding for the review came from the Department for Education and Skills, allocated through the EPPI-Centre.



# Appendix 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 <b>fine arts, applied arts and crafts, traditional arts and media arts</b> carried out for general education purposes and aims, together with <b>art history, art criticism and aesthetics</b> . Particular attention is 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 <b>drama, dance, music or creative writing</b> . This review does not cover <b>commercial arts, design or industrial arts</b> or other curriculum subjects, such as <b>literacy, numeracy, science or physical education</b> . The review will not address <b>vocational art education</b> , education for industry or the professional training of artists, craftspersons and designers.
Learning environment	The review is limited to studies of art education targeting <b>learners aged 5 to 16</b> . The learning environments for such studies could be school or community based (e.g. take place in <b>museums and galleries</b> or other cultural venues, such as youth and local <b>community centres</b> ) or they could involve <b>partnerships</b> 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 <b>tertiary education, adult education, higher education, special education, health education and art therapy</b> 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. <b>Cultural identity</b> 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 learners' 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 <b>family, geographic location, social and economic class, job, language, peer identity and political status</b> are not the main concern of this review.
Research	<b>Research reports, books, articles, conference papers, dissertations, and theses</b> 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 and learning outcomes)	<b>Reviews of books, research, magazines or journals; policy documents and curricula, instructional materials, bibliographies and visual resources for teaching, incomplete research studies</b> , or where the methods are not 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

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## Appendix 2: Search strategy for electronic databases

### ***Subject***

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

### ***Education***

Teaching  
Learning  
Instruction  
Training  
Curriculum  
Pedagogy  
Study  
Museum Education  
Gallery Education  
Community Education  
Primary Education  
Secondary Education  
Elementary Education

### ***Culture***

Cross-cultural  
Culture  
Multiculturalism  
Intercultural  
Minority  
Ethnicity  
Race  
Globalism  
Cultural:  
Pluralism  
Identity  
Heritage  
Inclusion  
Exclusion  
Value  
Prejudice  
Diversity  
Transmission  
Changes  
Patrimony

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

### ***Subject***

Creative Writing  
Numeracy  
Mathematics  
Design  
Performing Arts  
Dance  
Music  
Theatre  
Art Therapy  
Industrial Arts

### ***Education***

Vocational  
Education  
Special  
Education  
Health  
Education  
Higher  
Education

### ***Limits***

Post-1980  
Only in English, Dutch,  
French or Russian

### ***Educational research: specific sources***

National Foundation for Educational Research (NFER)

[www.nfer.ac.uk/default.asp](http://www.nfer.ac.uk/default.asp) and [www.nfer.ac.uk/search](http://www.nfer.ac.uk/search)

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

[www.nfer.ac.uk/emie/publications/publications.asp](http://www.nfer.ac.uk/emie/publications/publications.asp)

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

[www.nfer.ac.uk/eurydice/default.asp](http://www.nfer.ac.uk/eurydice/default.asp)

[www.nfer.ac.uk/eurydice/siteindex/siteindex.asp](http://www.nfer.ac.uk/eurydice/siteindex/siteindex.asp)

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

[www.nfer.ac.uk/eurydice/databases/database.asp](http://www.nfer.ac.uk/eurydice/databases/database.asp)

Current Educational Research in UK (CERUK)

[www.nfer.ac.uk/infoservices/ceruk.asp](http://www.nfer.ac.uk/infoservices/ceruk.asp)

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

[www.leeds.ac.uk/educol](http://www.leeds.ac.uk/educol)

### ***Russian educational databases and libraries***

Russian state library [www.rsl.ru/](http://www.rsl.ru/)

Auditorium.ru (Russian research database) [www.auditorium.ru/aud/index.php](http://www.auditorium.ru/aud/index.php)

Russian Academy of Science [www.ras.ru](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

[bdd.inrp.fr:8080/Difact/DifWelcome.html](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:

[bdd.inrp.fr:8080/Nova/NovaWelcome.html](http://bdd.inrp.fr:8080/Nova/NovaWelcome.html)

### ***Dutch online library***

Openbare bibliotheken in Nederland [www.debibliotheken.nl](http://www.debibliotheken.nl)

### ***Specialist research registers***

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

[www.theses.com](http://www.theses.com)

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

[www.lib.umi.com/dissertations](http://www.lib.umi.com/dissertations)

Educational Research Abstracts (online database)

[www.catchword.com/era](http://www.catchword.com/era)

### ***Bibliographic databases***

General Ingenta Services (BIDS)/ERIC [www.bids.ac.uk](http://www.bids.ac.uk)

BIDS/BEI (British Education Index) [www.bids.ac.uk](http://www.bids.ac.uk)

BIDS [www.bids.ac.uk/](http://www.bids.ac.uk/)

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

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

Australian Education Index (AEI) [www.acer.edu.au/library/aei\\_frameset.html](http://www.acer.edu.au/library/aei_frameset.html)

International ERIC (includes BEI, AEI) [www.dialogatsite.com/webcd/atsiteext.dll](http://www.dialogatsite.com/webcd/atsiteext.dll)

Electronic Table of Contents from British Library (ZETOC) [www.zetoc.mimas.ac.uk/](http://www.zetoc.mimas.ac.uk/)

Ingenta (e.g. IJADE, Creativity Research Journal) [ingenta.com/](http://ingenta.com/)

EBSCO (Professional Development Collection) (e.g. Arts Education Policy Review)  
[search.global.epnet.com/athens.asp](http://search.global.epnet.com/athens.asp)

View online Articles [ejournals.ebsco.com](http://ejournals.ebsco.com)

Ingenta Select (Catchword and Ingenta) [ingentaselect.com/](http://ingentaselect.com/)

Anthropological Index [aio.anthropology.org.uk/aio/AIO.html](http://aio.anthropology.org.uk/aio/AIO.html)

Social Sciences Index [www.isinet.com/products/citation/ssci/](http://www.isinet.com/products/citation/ssci/)

Ingenta Select (Catchword and Ingenta) [ingentaselect.com/](http://ingentaselect.com/)

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

Roehampton Library Catalogue (OPAC) [helios.roehampton.ac.uk:8001/www-bin/www\\_talis](http://helios.roehampton.ac.uk:8001/www-bin/www_talis)

UK Higher Education Library Catalogues (UK HE OPACS) [www.niss.ac.uk/lis/opacs.html](http://www.niss.ac.uk/lis/opacs.html)

University Research Libraries plus British Library (COPAC) [www.copac.ac.uk/copac/](http://www.copac.ac.uk/copac/)

British Library Catalogue [blpc.bl.uk/](http://blpc.bl.uk/)

M25 Library Catalogues (educational establishment libraries within M25) [www.M25lib.ac.uk/](http://www.M25lib.ac.uk/)

Education-line (BEI service, supporting educational research, policy and practice)  
[www.leeds.ac.uk/educol](http://www.leeds.ac.uk/educol)

National Society for Education in Art & Design (NSEAD) [www.nsead.org/](http://www.nsead.org/)

Allison Research Index of Art & Design (ARIAD) [www.ariad.co.uk/default.html](http://www.ariad.co.uk/default.html)

Art, Design, Architecture & Media Information Gateway (ADAM) [adam.ac.uk/index.html](http://adam.ac.uk/index.html)

Arts Education Partnership - USA [aep-arts.org](http://aep-arts.org)

National Arts Education Research Centre, USA [www.arts.gov/pub/NARC\\_publications.html](http://www.arts.gov/pub/NARC_publications.html)

### ***Education-specific sources***

Department for Education & Skills (DFES) [www.dfes.gov.uk/](http://www.dfes.gov.uk/)

Qualifications and Curriculum Authority (QCA) [www.qca.org.uk/rs/rer/](http://www.qca.org.uk/rs/rer/)

Institute of Education [ioewebsserver.ioe.ac.uk/ioe](http://ioewebsserver.ioe.ac.uk/ioe)

Questia (online library) [www.questia.com/aboutQuestia/about.html](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  
[www.roehampton.ac.uk/subject/art.asp](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  
[www.roehampton.ac.uk/electronicresources/database.asp](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  
[www.roehampton.ac.uk/electronicresources/alphajournal.asp](http://www.roehampton.ac.uk/electronicresources/alphajournal.asp)

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

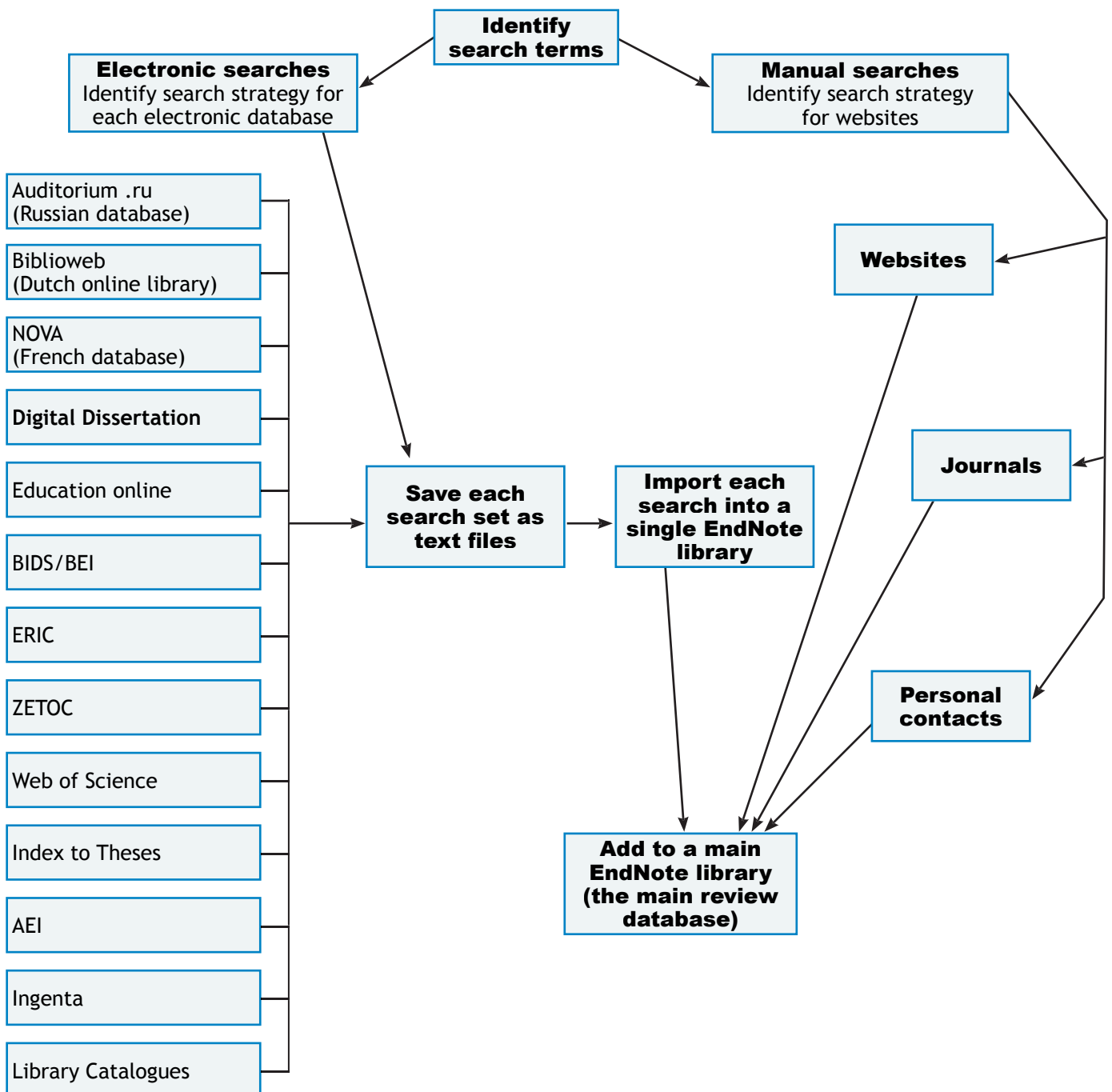
Information Services, Electronic Resources, Electronic Journals Finder  
[www.roehampton.ac.uk/electronicresources/ej.asp](http://www.roehampton.ac.uk/electronicresources/ej.asp)

### ***Online library catalogues***

Link to access to various library catalogues: information services, learning resources, accessing other libraries and library catalogues  
[www.roehampton.ac.uk/subject/access.asp](http://www.roehampton.ac.uk/subject/access.asp)



## Appendix 3: Search strategy



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# Appendix 4: Weight of evidence (WoE) guidelines

## Criteria for methodological quality

- A Weight of evidence A: Soundness of method
- B Weight of evidence B: Appropriateness of research design and analysis for addressing the question, or sub-questions, of this specific systematic review
- C Weight of evidence C: Relevance of particular focus of the study (including conceptual focus, context, sample and measures) for addressing the question or sub-questions of this specific systematic review
- D Weight of evidence D: Taking into account quality of execution (question M11), appropriateness of design and relevance of focus, what is the overall weight of evidence this study provides to answer the question of this specific systematic review?

## Art & Design RS WoE – Cultural learning

Guidelines for weighting the overall quality of a study

### Section A: Review-specific weight of evidence

The original rationale for a research study may be different from the questions of this systematic review. **This section assesses the extent that the results of the study provide weight of evidence to answer the review question.**

### Review question

The review question was:

*How does art education contribute to cultural understanding (i.e. understanding of self and*

*others in relation to culture in learners aged 5-16?*

### Sub-questions

*Which kinds of instructional strategies and content are being applied to facilitate this aim?*

*Which cultural artefacts/art practices are selected for study, and why?*

*Which kinds of cultural identifications and values are learners being encouraged to express and represent in their art?*

*Is there any evidence that culturally based art content and strategies can change learners' perceptions of self and others?*

### A.1 Weight of evidence A: Overall weighting of the study

You have already weighted evidence for A during the data extraction, Question M11 asked you to weight the trustworthiness of the particular study findings in answering the study questions, taking account of all quality assessment issues. Your judgement should be based on your considered opinions about the quality of the methods and findings, reported in the study **not the authors' interpretations.**

A.1.1 High

A.1.2 Medium

A.1.3 Low

**A.2 Weight of evidence B: Appropriateness of research design and analysis for addressing the question, or sub-questions, of this specific systematic review**

A.2.1 High

A.2.2 Medium

A.2.3 Low

**A.3 Weight of evidence C: Relevance of particular focus of the study (including conceptual focus, context, sample and measures) for addressing the question or sub-questions of this specific systematic review**

Please consider the review-specific keywords relating to art, the learning environment and cultural education in weighting this evidence, especially (i) art content, media, techniques and cultural sources; (ii) context for the learning and learners cultural backgrounds; and (iii) curriculum strategies, aims and focus.

A.3.1 High

A.3.2 Medium

A.3.3 Low

**A.4 Weight of evidence D: Taking into account quality of execution (question M11), appropriateness of design and relevance of focus, what is the overall weight of evidence this study provides to answer the question of this specific systematic review?**

Please note that the Sheesley study is the only one that sets out to answer sub-question 4 regarding the evidence for attitude change. Therefore, if you weight the evidence for the Sheesley study, refer to sub-question 4 only; if you weight the evidence for the other four studies, refer to sub-questions 1-3, not 4. For all other studies, please answer this question by averaging the results for A, B and C.

A.4.1 High

A.4.2 Medium

A.4.3 Low

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## Appendix 5: Glossary

<b>Art education</b>	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
<b>Cultural diversity</b>	The variety of human cultures in a specific region, or in the world as a whole
<b>Cultural heritage</b>	Everything connected to historical monuments, folklore, environment, and art, culture of the past and culture of the present
<b>Cultural identity</b>	The part of personal identity that is shaped by real or imagined affiliations with a specific national cultural, ethnic or racial group
<b>Cultural learning</b>	Formation of identity and understanding of diversity
<b>Culture change</b>	Large-scale modification of routine behaviour that may require evaluation of long held and deeply cherished beliefs
<b>Ethnicity</b>	A form of grouping and separation of people found in composite societies in which there is increased awareness of oppressed groups
<b>Racism</b>	Prejudice or discrimination based on the belief that race is the primary factor determining human traits and abilities
<b>Research</b>	Inquiry which is sustained by a systematic method (that is, in the gathering and analysis of information) and designed to develop or contribute to knowledge

## Appendix 6: Search log - digital dissertations

08.07.2004

Set #		# Hits
9	#8 and (KEY(art education) and not KEY(women study) and not KEY(therapy))	145
8	#5 and not Creative Writing not Mathematics not Design not Dance not Music not Theatre not Art Therapy not Vocational Education not Higher Education not Literature not Special Education not Health Education not Gender	405
7	#5 and not #6	496
6	Creative Writing or Numeracy or Mathematics or Design or Performing Arts or Dance or Music or Theatre or Art Therapy or Vocational Education or Higher Education or Special Education or Health Education or Gender	225233
5	#4 and (date(>=1980) and date(<=2004))	744
4	#1 and #2 and #3	756
3	Cross-cultural or Culture or Multiculturalism or Intercultural or Minority or Ethnicity or Race or Globalism or Cultural Identity or Cultural or Heritage or Cultural Diversity or Cultural Transmission or Cultural Changes	138685
2	Teaching or Learning or Instruction or Training or Curriculum or Pedagogy or Study or Museum Education or Gallery or Education or Community Education or Primary Education or Secondary education or Elementary Education	808993
1	Art Education or Fine Art or Visual Art or Folk Art or Traditional Art or Aboriginal Art or Computer Art or Mixed Media or Installation or Crafts or Applied Art or Art Theory	4947



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## Appendix 7: Search Log - ERIC

### **Strategy 9**

(Art Education) or (Fine Art) or (Visual Art) or (Live Art) or (Folk Art) or (Traditional Art) or (Amateur Art) or (Aboriginal Art) or (Computer Art) or (Mixed Media) or Installation or Crafts or (Applied Art) or (Art criticism) or (Art Theory) or (Art History) or Aesthetics or (Artist Residency) or Textiles or Print-making or Pottery or Woodcarving or Metalwork

Limited To: 1980-2004

### **Strategy 8**

Teaching or Learning or Instruction or Training or Curriculum or Pedagogy or Study or Exploration or Knowledge or Competence or (Museum Education) or Gallery or Education or (Community Education) or (Primary Education) or (Secondary education) or (Elementary Education)

Limited To: 1980-2004

### **Strategy 7**

Cross-cultural or Culture or Multiculturalism or Intercultural or Minority or Ethnicity or Race or Globalism or (Cultural Pluralism) or (Cultural Identity) or Cultural or Heritage or (Cultural Inclusion) or (Cultural Exclusion) or (Cultural Value) or (Cultural Prejudice) or (Cultural Diversity) or (Cultural Transmission) or (Cultural Changes) or Patrimony

Limited To: 1980-2004

### **Strategy 6**

Teaching or Learning or Instruction or Training or Curriculum or Pedagogy or Study or Exploration or Knowledge or Competence or (Museum Education) or Gallery or Education or (Community Education) or (Primary Education) or (Secondary education) or (Elementary Education)

Limited To: 1980-2004

### **Strategy 5**

((Cross-cultural or Culture or Multiculturalism or Intercultural or Minority or Ethnicity or Race or Globalism or (Cultural Pluralism) or (Cultural Identity) or Cultural or Heritage or (Cultural Inclusion) or (Cultural Exclusion) or (Cultural Value) or (Cultural Prejudice) or (Cultural Diversity) or (Cultural Transmission) or (Cultural Changes) or Patrimony) and (Teaching or Learning or Instruction or Training or Curriculum or Pedagogy or Study or Exploration or Knowledge or Competence or (Museum Education) or Gallery or Education or (Community Education) or (Primary Education) or (Secondary education) or (Elementary Education)) and ((Art Education) or (Fine Art) or (Visual Art) or (Live Art) or (Folk Art) or (Traditional Art) or (Amateur Art) or (Aboriginal Art) or (Computer Art) or (Mixed Media) or Installation or Crafts or (Applied

Art) or (Art criticism) or (Art Theory) or (Art History) or Aesthetics or (Artist Residency) or Textiles or Print-making or Pottery or Woodcarving or Metalwork)) and not (Creative Writing) and not Numeracy and not Mathematics and not Design and not (Performing Arts) and not Dance and not Music and not Theatre and not (Art Therapy) and not (Commercial Arts) and not (Industrial Arts) and not (Vocational Education) and not (Higher Education) and not (Informal Education) and not (Special Education) and not (Health Education) and not Gender

Limited To: 1980-2004

#### **Strategy 4**

(Art Education) or (Fine Art) or (Visual Art) or (Live Art) or (Folk Art) or (Traditional Art) or (Amateur Art) or (Aboriginal Art) or (Computer Art) or (Mixed Media) or Installation or Crafts or (Applied Art) or (Art criticism) or (Art Theory) or (Art History) or Aesthetics or (Artist Residency) or Textiles or Print-making or Pottery or Woodcarving or Metalwork

Limited To: 1980-2004

#### **Strategy 3**

Teaching or Learning or Instruction or Training or Curriculum or Pedagogy or Study or Exploration or Knowledge or Competence or (Museum Education) or Gallery or Education or (Community Education) or (Primary Education) or (Secondary education) or (Elementary Education)

Limited To: 1980-2004

#### **Strategy 2**

Cross-cultural or Culture or Multiculturalism or Intercultural or Minority or Ethnicity or Race or Globalism or (Cultural Pluralism) or (Cultural Identity) or Cultural or Heritage or (Cultural Inclusion) or (Cultural Exclusion) or (Cultural Value) or (Cultural Prejudice) or (Cultural Diversity) or (Cultural Transmission) or (Cultural Changes) or Patrimony

Limited To: 1980-2004

#### **Strategy 1**

(Cross-cultural or Culture or Multiculturalism or Intercultural or Minority or Ethnicity or Race or Globalism or (Cultural Pluralism) or (Cultural Identity) or Cultural or Heritage or (Cultural Inclusion) or (Cultural Exclusion) or (Cultural Value) or (Cultural Prejudice) or (Cultural Diversity) or (Cultural Transmission) or (Cultural Changes) or Patrimony) and (Teaching or Learning or Instruction or Training or Curriculum or Pedagogy or Study or Exploration or Knowledge or Competence or (Museum Education) or Gallery or Education or (Community Education) or (Primary Education) or (Secondary education) or (Elementary Education)) and (((Art Education) or (Fine Art) or (Visual Art) or (Live Art) or (Folk Art) or (Traditional Art) or (Amateur Art) or (Aboriginal Art) or (Computer Art) or (Mixed Media) or Installation or Crafts or (Applied Art) or (Art criticism) or (Art Theory) or (Art History) or Aesthetics or (Artist Residency) or Textiles or Print-making or Pottery or Woodcarving or Metalwork) and not Design and not (Performing Arts) and not Dance and not Music and not Theatre and not (Art Therapy) and not (Commercial Arts) and not (Industrial Arts) and not (Vocational Education) and not (Higher Education) and not (Informal Education) and not (Special Education) and not (Health Education) and not Gender)

Limited To: 1980-2004

## Appendix 8: Search log summary

Source	Search	nr	File/	Deleted	N	
ERA		31	3 files saved 13 15	Imported 27 May Imported	16	15
Journal of Art Ed		48	saved	imported		48
DigDiss 1		161	saved			161
DigDiss 2	2 duplicates deleted	118	File marked	imported		118
Oxford Art Journal	-	0	-	-		0
IJ Art and Design		62		57 Endnote library filter	19	43
ArtsEde		0				0
British library		2		Imported manually		
BIDS IBSS		127	saved		4	123
Oxford reference online		0	0			0
Anglia Polytechnic		8	8 saved			12
Art College		7	7 saved file 'art cob..'		2	5
Education online		10	10	imported		10
QCA	-	0	0			0
DfES		0	0			0
ALISS		7	saved File ALLIS			7
COPAC	Subject art education + multicultural minority ethnicity		saved	imported		145
British Library		2	2	Imported manually		2

Source	Search	nr	File/	Deleted	N
Anthropological index		0			0
University of Nevada		15		imported	15
Alaska Native Knowledge Network		0	0		0
International Journal of Education & the Arts		0			0
Russian sites Ushinsky	2	2	2	Imported manually	1
Russian catalogue Auditorium	0	0	0		0
Zetoc Conference proceeding		298	File zetoc	imported	298
British Journal of Aesthetics		0			0
Art College	Culture-art education	7	File 'all colleges'	Imported manually	21
British Educational Index		53	File 'BEI'	imported	53
QCA - research DfES		0			0
Australian Educational Index		0			0
Art research digest		366	File 'AEI'	imported	366
Art research in bubl.ac.uk		0			0
M25		7		Imported manually	7
Index to Theses		489		Imported manually	489
ERIC CSA		493	File ERIC		493
BEI		51			51
Ingenta		80		imported	80
NAEA/ Amerika/		6		Imported manually	6
Handsearching		159		Imported manually	159
BETA		23	File BETA		23
Web of science		55	File Web of science	imported	55

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## Appendix 9: Journals handsearched

*Anthropology and Education Quarterly*  
*Art Education*  
*British Educational Research Journal*  
*The 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 10: EPPi-Centre keyword sheet, including review-specific keywords

## V0.9.7 Bibliographic details and/or unique identifier

### A1. Identification of report

Citation .....  
 Contact .....  
 Handsearch .....  
 Unknown .....  
 Electronic database (please specify) .....

### A2. Status

Published .....  
 In press .....  
 Unpublished .....

### A3. Linked reports

*Is this report linked to one or more other reports in such a way that they also report the same study?*

Not linked .....  
 Linked (please provide bibliographical details and/or unique identifier) .....  
 .....  
 .....  
 .....  
 Other (please specify) .....

### A4. Language (please specify)

### A5. In which country/countries was the study carried out? (please specify)

.....  
 .....

### 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) .....

### A7. Curriculum

Art .....  
 Business studies .....  
 Citizenship .....  
 Cross-curricular .....  
 Design and technology .....  
 Environment .....  
 General .....  
 Geography .....  
 Hidden .....  
 History .....  
 ICT .....  
 Literacy - first language .....  
 Literacy further languages .....  
 Literature .....  
 Mathematics .....  
 Music .....  
 PSE .....  
 Physical education .....  
 Religious education .....  
 Science .....  
 Vocational .....  
 Other (please specify) .....

### A8. Programme name (please specify)

### 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) .....

### A10. Age of learners (years)

0-4 .....  
 5-10 .....  
 11-16 .....  
 17-20 .....  
 21 and over .....

### A11. Sex of learners

Female only .....  
 Male only .....  
 Mixed sex .....

### 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) .....

### 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 .....

## **Review-specific keywords (Version 2)**

### ***Section A: Art***

#### **A.1 Cultural source**

Cultural conventions that dominate the art practice in the educational activity

A.1.1 Euro-American Canon

A.1.2 Hybrid

A.1.3 Various

A.1.4 Non-European-American

A.1.5 Other

#### **A.2 Medium/techniques**

Art media that dominates in educational activity

A.2.1 Painting, drawing & printmaking

A.2.2 Craft based media

A.2.3 New Media (e.g. film, video & photography)

A.2.4 Performance

A.2.5 Mixed

A.2.6 Installation

A.2.7 Sculpture

A.2.8 Other (Describe)

A.2.9 Not applicable

### ***Section B: Learning***

#### **B.1 Art curriculum domain**

Art curriculum domain within which learning is organised

B.1.1 Expressive productive

B.1.2 Critical analytical

B.1.3 Historical-cultural

B.1.4 Not clear

#### **B.2 Art instructional strategy**

Teaching and learning strategy being used to promote cultural learning

B.2.1 Issues-based enquiry

B.2.2 Artefact-based learning

B.2.3 Cross-curricular

B.2.4 Other (Please specify.)

B.2.5 Not clear

#### **B.3 Learners' cultural background**

Cultural make-up of learner population

B.3.1 Multi-ethnic

B.3.2 Single ethnic group

B.3.3 Not given

B.3.4 Not clear

#### **B.4 Subject matter**

Cultural content of educational activity that is the focus of the study

B.4.1 National

B.4.2 Trans-national

B.4.3 Other (Please describe.)

B.4.4 Not clear

***Section C: Cultural learning***

**C.1 Focus**

Focus of instructional strategy and/or learning outcomes in the study

C.1.1 Learner self-identity

C.1.2 Understanding others

C.1.3 Both

C.1.4 Not Clear

**C.2 Curriculum framework**

Value orientation towards cultural learning informing the educational activity in the study

C.2.1 Cultural identity formation

C.2.2 Attitude change

C.2.3 Culturally diverse content

C.2.4 Other

C.2.5 Not clear

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# Appendix 11: Sample weighting for reviewers

Item: Lin, PY-W (2000). *Cultural identity and ethnic representation in arts education: Case studies of Taiwanese festivals in Canada.*

## **Section A: Review-specific weight of evidence**

### **A.1 What is the review question?**

The review research questions are:

How does art education contribute to cultural understanding (i.e. understanding of self and others in relation to culture)?

1. Which kinds of institutional strategies and content are being applied to facilitate this aim?
2. Which cultural artefacts/art practises are selected for study, and why?
3. Which kinds of cultural identifications and values are learners being encouraged to express and represent in their art?
4. Is there any evidence that culturally based art content and strategies can change learners' perceptions of self and others?

**Choose the relevant research sub-questions for this study.**

### **A.2 Weight of evidence B: Appropriateness of research design and analysis for addressing the question, or sub-questions, of this specific systematic review.**

We have agreed that the weight of evidence for most of the studies should be medium.

### **Details of questions that fit this study**

*1. Which kinds of instructional strategies and content are being applied to facilitate cultural learning?*

Cultural festivals understood as curriculum

*2. Which kinds of cultural artefacts /art practices are selected for study and why?*

Traditional arts and crafts to reinforce a distinctively Taiwanese as opposed to Chinese immigrant identity and heritage and hybrid North American-Chinese-Taiwanese arts to represent culture change

Medium  
Standard response as agreed

The method is appropriate for the review questions. There are a lot of results and author conclusions as is characteristic of this kind of qualitative ethnographic study.

*Relevance of particular focus of the study (including conceptual focus, context, sample and measures) for addressing the question or sub-questions of this specific systematic review.*

*Please use these keywords in your response*

#### **A.4 Weight of evidence D**

*Taking into account quality of execution (question M11), appropriateness of design and relevance of focus, what is the overall weight of evidence this study provides to answer the question of this specific systematic review?*

#### **Conceptual focus**

Highly relevant to cultural learning as identified in this review but the focus is mainly on curriculum planners and content not learners

#### **Context**

Informal education. The concept of festivals as curricula is a challenging and interesting one in the context of this review.

#### **Sample**

Not just learners aged 5-16. All age groups

#### **Measures**

Ethnography is a good way to investigate this kind of cultural curriculum in the making and explicit and implicit outcomes and aims.

Medium

The conceptual framework and focus of the study is potentially very relevant for answering questions 1 and 2. The study was thoroughly conducted and the thick description produced a credible evidence base. However there are weaknesses of method: specifically, imprecise research questions, the researcher's insider status, and the sample and learning context mean the conclusions can only be speculative.







The results of this systematic review are available in three formats:

**SUMMARY**

Explains the purpose of the review and the main messages from the research evidence

**TECHNICAL REPORT**

Includes the background, main findings, and full technical details of the review

**DATABASES**

Access to codings describing each research study included in the review

These can be downloaded or accessed at <http://eppi.ioe.ac.uk/reel/>

First produced in 2006 by:

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