

Does exposure to and debate about public art have educational relevance and benefits for young children?

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completion of the Bachelor of Art (Hons) Fine Art**

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Fine Art (Sculpture)**

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Preface

From a very early age, I have been surrounded by family and friends who have had an interest in art in its widest context. This has included architecture, anything in a three-dimensional form that was worth talking about, including music, drama, film, photography and theatre.

Visiting places and spaces of artistic and cultural interest has also had a significant influence on me. Those early experiences of 'art' and debate about art, I believe, have shaped me and make me who I am as a young adult.

I remember vividly a visit to Newcastle, aged about six, where our first port of call was to visit the Angel of the North. I recall my father enthusing about the bold nature of the design and how it was so symbolic of the people of Tyneside, and in his eyes, it was a breathtakingly exciting art installation of huge cultural and economic significance to the people and the area. I also remember having a sore neck looking up at it in wonder for what seemed like ages.

I was also very fortunate in my early childhood to travel on holidays where the emphasis was on visiting places, with significant artistic and cultural interest attached to them. Visiting London, many times, as a child was very memorable. Sculpture and art were everywhere we went. As a young teenager I was privileged to visit the Great Wall of China and The Terracotta Army, sculptures depicting the armies of Qin Shi Huang, the first Emperor of China. These and many other childhood experiences of exposure to art have had a profound effect on what I believe, how I behave, what I like/dislike and find interesting and stimulating in life.

With that, for my dissertation I chose to investigate what effect the influence of art and exposure to art has on young children – specifically constructed public art. Does exposure to and debate about art at an early stage in life have educational relevance and beneficial effects for the individual? I have elected to look at the knowledge and awareness young children have of well-known and local public art installations. I want to investigate their perceptions and knowledge about the artworks and establish if they believe they are important, interesting and relevant to them. As a fledgling 'would be sculptor' I believe this research will motivate me, educate me and give me some insights on how young minds can be inspired to think about public art in a positive and meaningful way. It certainly did for me.

My first task was to research the question, what is public art?

Academic overview of public art

What is public art?

Public art is not an art “form.” Its size can be huge or small. It can tower fifty feet high or call attention to the paving beneath your feet. Its shape can be abstract or realistic (or both), and it may be cast, carved, built, assembled, or painted. It can be site-specific or stand in contrast to its surroundings. What distinguishes public art is the unique association of how it is made, where it is, and what it means. Public art can express community values, enhance our environment, transform a landscape, heighten our awareness, or question our assumptions. Placed in public sites, this art is there for everyone, a form of collective community expression. Public art is a reflection of how we see the world—the artist’s response to our time and place combined with our own sense of who we are.

Who is the “public” for public art?

In a diverse society, all art cannot appeal to all people, nor should it be expected to do so. Art attracts attention; that is what it is supposed to do. Is it any wonder, then, that public art causes controversy? Varied popular opinion is inevitable, and it is a healthy sign that the public environment is acknowledged rather than ignored. To some degree, every public art project is an interactive process involving artists, architects, design professionals, community residents, civic leaders, politicians, approval agencies, funding agencies, and construction teams. The challenge of this communal process is to enhance rather than limit the artist’s involvement.

What is the “art” of public art?

As our society and its modes of expression evolve, so will our definitions of public art. Materials and methods change to reflect our contemporary culture. The process, guided by professional expertise and public involvement, should seek out the most imaginative and productive affinity between artist and community. Likewise, artists must bring to the work their artistic integrity, creativity, and skill. What is needed is a commitment to invention, boldness, and cooperation—not compromise.

Why public art?

Public art is a part of our public history, part of our evolving culture and our collective memory. It reflects and reveals our society and adds meaning to our cities. As artists respond to our times, they reflect their inner vision to the outside world, and they create a chronicle of our public experience. (Bach 1992)

Research in five Highland Region Primary Schools

In my initial research for this dissertation I looked in libraries and on-line but struggled to find relevant academic information relating to what young children have to 'specifically' say about public art. So with that, I carried out my own qualitative research.

The main body of the research for this dissertation was carried out with a sample of 110 children from five Highland Primary Schools in Ross-shire during the summer term of 2014. The aim of the research was to engage with school children aged eleven and twelve to establish their perception and knowledge levels about public art. Also to gauge general awareness about their attitudes to art and what art means to them at this early age and stage of life and the effect it may have on their future.

Twelve public art examples for the research

Researching the methodology and approach – taking advice from various primary school teachers and academic research, it looked advisable to have fun with the children, making the research aspect of the engagement process easy and relaxed and playing learning games with the children. The plan of action was to present the questions and fact-finding objectives in a visual way. A way which would engage the children without them being pressurised. I researched twelve public art installations, or twelve 'sculptures' of varying media types. They were a mixture of local and international importance. They were also selected for their visual recognisability, obscurity, importance to the area, political dimension, historic and current public art trends in art, and art in the media eye at the moment.

The twelve research examples

1. The Angel of the North – Antony Gormley

The Angel of the North is a contemporary sculpture, which is located in Gateshead, Tyne and Wear, England. It is a steel sculpture of an angel, 66ft tall, with wings measuring 177ft across. The wings do not stand straight sideways, but are angled 3.5 degrees forward; Gormley did this to create "a sense of embrace". It stands on a hill on the southern edge of Low Fell, overlooking the A1 and A167 roads into Tyneside, and the East Coast Main Line rail route, south of the site of Team Colliery. According to Gormley, the significance of an angel was three-fold: first, to signify that beneath the site of its construction, coal miners worked for two centuries; second, to grasp the transition from an industrial to information age, and third, to serve as a focus for our evolving hopes and fears. (Wikipedia 2014)

2. Statue of Liberty – Frederic Auguste Bartholdi

The Statue of Liberty (Liberty Enlightening the World; French: La Liberté éclairant le monde) is a colossal neoclassical sculpture on Liberty Island in New York Harbour. Dedicated on October 28, 1886, it was a gift to the United States from the people of France. The statue is of a robed female figure representing Libertas, the Roman goddess of freedom, who bears a torch and a tabula ansata (a tablet evoking the law) upon which is inscribed the date of the American Declaration of Independence, July 4, 1776. A broken chain lies at her feet. The statue is an icon of freedom and of the United States: a welcoming signal to immigrants arriving from abroad. (Wikipedia 2014)

3. Stonehenge – Neolithic builders

Stonehenge is a prehistoric monument located in Wiltshire, England, about 2 miles west of Amesbury and 8 miles north of Salisbury. One of the most famous sites in the world, Stonehenge is the remains of a ring of standing stones set within earthworks. It is in the middle of the most dense complex of Neolithic and Bronze Age monuments in England, including several hundred burial mounds.

Archaeologists believe it was built anywhere from 3000 BC to 2000 BC. Radiocarbon dating in 2008 suggested that the first stones were raised between 2400 and 2200 BC, whilst another theory suggests that bluestones may have been raised at the site as early as 3000 BC. (Wikipedia 2014)

4. Scott Monument – George Meikle Kemp

Following the death of Scottish author Sir Walter Scott in 1832, a competition was held to design a monument to honour him. An unlikely entrant went under the pseudonym "John Morvo", the name of the medieval architect of Melrose Abbey. Morvo was in fact George Meikle Kemp, forty-five-year-old joiner, draftsman, and self-taught architect. Kemp had feared his lack of architectural qualifications and reputation would disqualify him, but his design (similar to an unsuccessful one he had earlier submitted for Glasgow Cathedral) was popular with the competition's judges, and in 1838 Kemp was awarded the contract to construct the monument. (Wikipedia 2014)

5. The Kelpies – Andy Scott

Completed after almost 8 years planning, and one-year fabrication and assembly, The Kelpies now reach into the skies above Falkirk and Grangemouth. They are the largest works of art in Scotland, and the largest equine sculptures in the world. The £5m Kelpies are the centrepiece of the 740-acre Helix Park, which has been built on reclaimed scrubland between Falkirk and Grangemouth. They are becoming one of Scotland's most photographed landmarks. Scott hopes they can become Scotland's answer to Antony Gormley's Angel of the North. (Wikipedia 2014)

6. Rat Photographer London – Banksy

Banksy is a pseudonymous English graffiti artist, political activist, film director, and painter. Although his identity has not been proven, reliable sources report that he is believed to be Robin Gunningham, a former public schoolboy at Bristol Cathedral Choir School. His satirical street art and subversive epigrams combine dark humour with graffiti executed in a distinctive stencilling technique. His works of political and social commentary have been featured on streets, walls, and bridges of cities throughout the world. Banksy's work grew out of the Bristol underground scene, which involved collaborations between artists and musicians. Observers have noted that his style is similar to Blek le Rat, who began to work with stencils in 1981 in Paris. Banksy says that he was inspired by "3D", a graffiti artist who later became a founding member of Massive Attack. (Wikipedia 2014)

7. Drover with Highland Bull and Dog – Lucy Poett

The life-sized bronze statue of a Highland drover, a Highland bull and a collie dog, outside Dingwall Auction Mart was commissioned for the Highland Livestock Heritage Society, a charity specifically formed to honour the drovers, who carried their expertise overseas to develop the fledgling livestock industries of the United States, Canada, South America, Australia, New Zealand and South Africa. The £65,000 statue commemorates the drovers and completes a project aimed at rekindling their memory for future generations. (shepherdswithbeardies.com 2014)

8. B of the Bang – Thomas Heatherwick

A sculpture that was located next to the City of Manchester Stadium at Sportcity. Commissioned to mark the 2002 Commonwealth Games, it was one of the tallest structures in the City of Manchester and was the tallest sculpture in the UK until the completion of Aspire in 2008. The sculpture took its name from a quotation of British sprinter Linford Christie, in which he said that he started his races not merely at the "bang" of the starting pistol, but at "the B of the Bang". It was dismantled in 2009 because of structural problems. (Wikipedia 2014)

9. The Eiffel Tower – named after the engineer Gustave Eiffel

The tower is an iron lattice tower located on the Champ de Mars in Paris. Erected in 1889 as the entrance arch to the 1889 World's Fair, to mark the one hundred year anniversary of the French Revolution. More than one hundred artists submitted designs for a monument. It was initially criticised by some of France's leading artists and intellectuals for its design, but has become both a global cultural icon of France and one of the most recognisable structures in the world. (Wikipedia 2014)

10. The Dingwall Marker – Gerald Laing

A 12ft high statue granite and bronze, which stands on the former site of the livestock mart, it features historic names of the town in Old Norse (Þingvöllr, 'field of the Thing or Parliament') – including in futhark – and in Gaelic. Dingwall (Highland), Created 2006. (Puzey 2007) Laing lived and worked locally, near Dingwall at Kinkell Castle, he was one of the original wave of Pop Artists – Gerald Laing (1936 – 2011) produced some of the most significant works of the British Pop Art Movement, one of the most important artists of his generation. Laing first came to prominence in London in the early 60s. Laing has always strongly believed in the artist's responsibility to portray and comment on contemporary events in a way the written word never can. (Wikipedia 2014)

11. Greyfriars Bobby – William Brodie

A bronze Skye Terrier who became known in 19th-century Edinburgh for supposedly spending 14 years guarding the grave of his owner until he died himself on 14 January 1872. Greyfriars Bobby was created in 1872. It was paid for by a local aristocrat, Baroness Burdett-Coutts and unveiled on 15 November 1873. It is Edinburgh's smallest listed building. Originally built as a drinking fountain, it had an upper fountain for humans and a lower fountain for dogs. (Wikipedia 2014)

12. The Falcon's Return – Leonie Gibbs

A 10ft high bronze statue showing a falconer with a Peregrine Falcon perched on his hand, is in the food court of the Eastgate II shopping centre Inverness, which opened in March 2003. It depicts the noble sport of falconry, often practised by Scottish kings, and also celebrates the name of the Falcon Ironworks, which originally stood on the site of the shopping centre. The ironworks gave its name to Falcon Square, the civic space created as part of the new centre. (Scotsman 2003)

Classroom games and research information gathering methodology

In each school the time spent on the research was approximately half a school day. Five hundred and fifty five A4 research worksheets were gathered from the five schools and collated to record the statistics/trends in Microsoft Excel formats – Appendix 3.

Introduction to the children.

As an introduction to the research the children were asked if they knew the meaning of the term public art and what it represented. The statistics were collated on one answer sheet for each school (Figure 1.) It was then explained what public art is, based on the explanation and theories of Penny Balkin Bach. For many of the children, in all five schools, this was new information. However, it set a good tone and baseline for the research games played and the following debate and feedback from the children.

<u>Name of School:</u>	
<u>Date:</u>	
<u>Number of pupils in class:</u>	
Do you know what public art is? (Numbers)	YES NO <input type="checkbox"/> <input type="checkbox"/>
Explain to the kids what public art is	
<small>Ask the following questions at the end of the classroom research</small>	
Do you think public art is important? (Numbers)	YES NO <input type="checkbox"/> <input type="checkbox"/>
Have you ever visited an art gallery or outside art installation? (Numbers)	YES NO <input type="checkbox"/> <input type="checkbox"/>
Do you know where the nearest art gallery is? (Numbers)	YES NO <input type="checkbox"/> <input type="checkbox"/>
How important do you think art is as a subject to study or be interested in?	
Very important	<input type="text"/>
Important	<input type="text"/>
Not so important	<input type="text"/>
Not important	<input type="text"/>
	(Numbers)

Figure 1. (A4 worksheet for initial information gathering)

Information gathering methodology – the recognition and naming game

1.



1. Do you recognise this? YES NO ☐ ☐

The Angel of Death ☐

The Angel of the North ☐

The Angel of Steel ☐



2. Do you recognise this? YES NO ☐ ☐

The Statue of Liberty ☐

Lady Liberty ☐

The Statue of America ☐



3. Do you recognise this? YES NO ☐ ☐

Stone Age ☐

Stone Circle ☐

Stonehenge ☐



4. Do you recognise this? YES NO ☐ ☐

The Gothic Rocket ☐

Scott Monument ☐

The Pinecone ☐

5.



5. Do you recognise this? YES NO ☐ ☐

The Two Horses ☐

The Kelpies ☐

Water Horses ☐



6. Do you recognise this? YES NO ☐ ☐

Keith Haring ☐

Banksy ☐

Shepard Fairey ☐



7. Do you recognise this? YES NO ☐ ☐

Drover with Highland Bull and Dog ☐

The Working Three ☐

The Drover ☐



8. Do you recognise this? YES NO ☐ ☐

Bang ☐

B of the Bang ☐

The Big Bang ☐

9.



9. Do you recognise this? YES NO ☐ ☐

The France Tower ☐

The Old Lady of Paris ☐

The Eiffel Tower ☐



10. Do you recognise this? YES NO ☐ ☐

Bronze Bull ☐

Dingwall Marker ☐

Highland Cow ☐



11. Do you recognise this? YES NO ☐ ☐

Scotty Dog ☐

Greyfriars Bobby ☐

Rover ☐



12. Do you recognise this? YES NO ☐ ☐

The Falcon's Return ☐

Man Holding Pigeon ☐

The Seagull ☐

Figure 2. (The three – A4 worksheets for the children to play the recognition and naming game)

As mentioned previously, before playing the recognition and naming game (Figure 2.) there was a general fifteen minute introduction to the idea of public art, without mentioning any of the twelve chosen public art examples included in the recognition and naming game.

The children were then asked to tick a box if they recognised the artwork. (Figure 2.) They then had three options to choose from, on the right of the image, to name the artwork, again by the use of a tick box. The results from the game were collated in a spreadsheet to identify the trends and statistics demonstrating the knowledge of the children based on the game. These statistics are displayed on the graph below (Figure 3.)

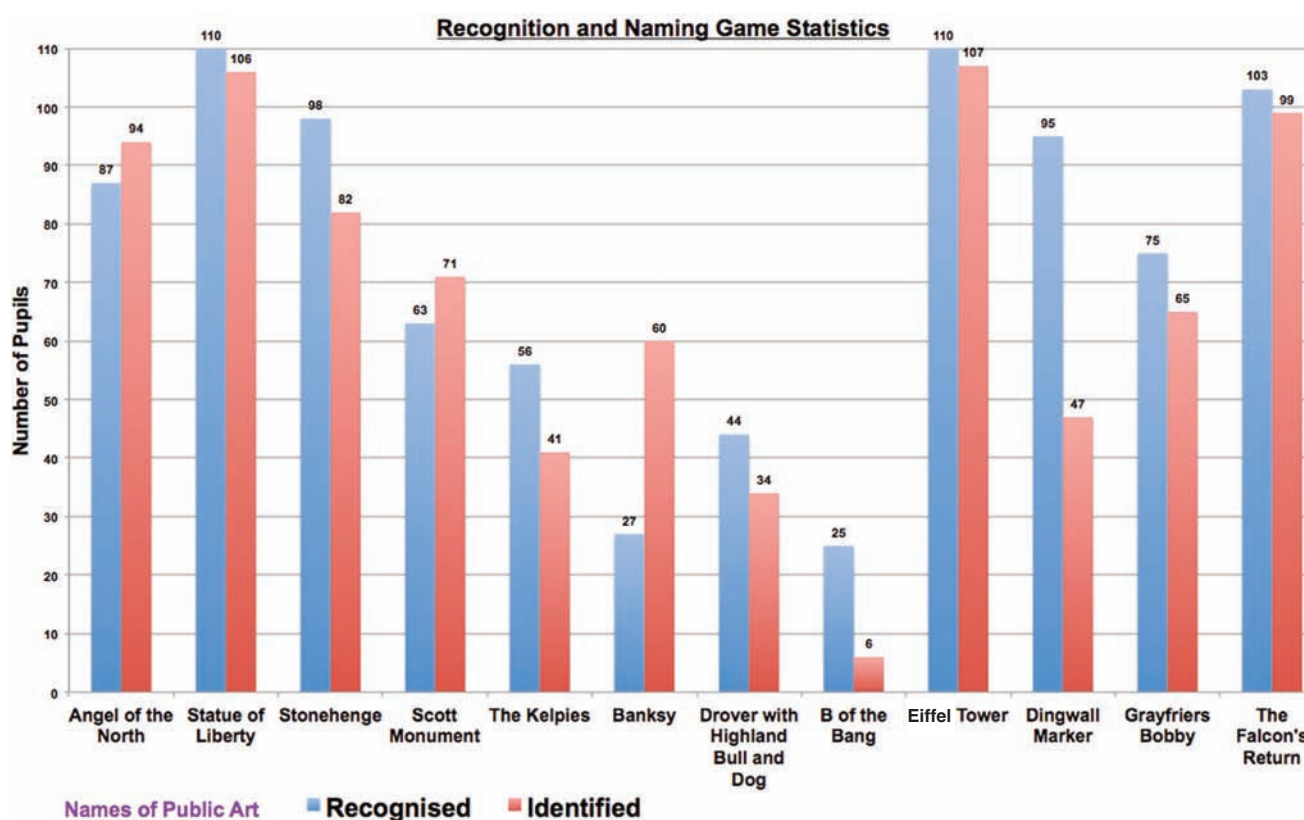


Figure 3. (Graph of results for all five schools – one hundred and ten children)

Following on from the recognition and naming game, the children were given a scoring sheet (Figure 4.) to mark down what their most preferred and least liked artwork was. This was ordered by one being the most preferred and twelve being the least liked. The results from this activity were then collated in the master spreadsheet – Appendix 3. to identify the trends and statistics demonstrating the preferences of the children based on the games – as demonstrated in (Figure 5. and 6.)

A discussion and Q and A session then took place after the games. This was to gather further information relating to the reasons for their preferences, their likes and dislikes and to extend the debate about the public artworks in different directions to look beyond the actual artwork at the reasons why the artwork was there and what the artwork signified and represented in a political, moral, cultural, industrial or any other context that was raised in the debate.













Score the artwork 1, to 12	Which artwork do you like the best? Starting as 1, (being your favourite) and 12 being the artwork you like least.
	
	
	
	
	
	

Figure 4. (Score the artwork worksheet)

Score the artwork game results

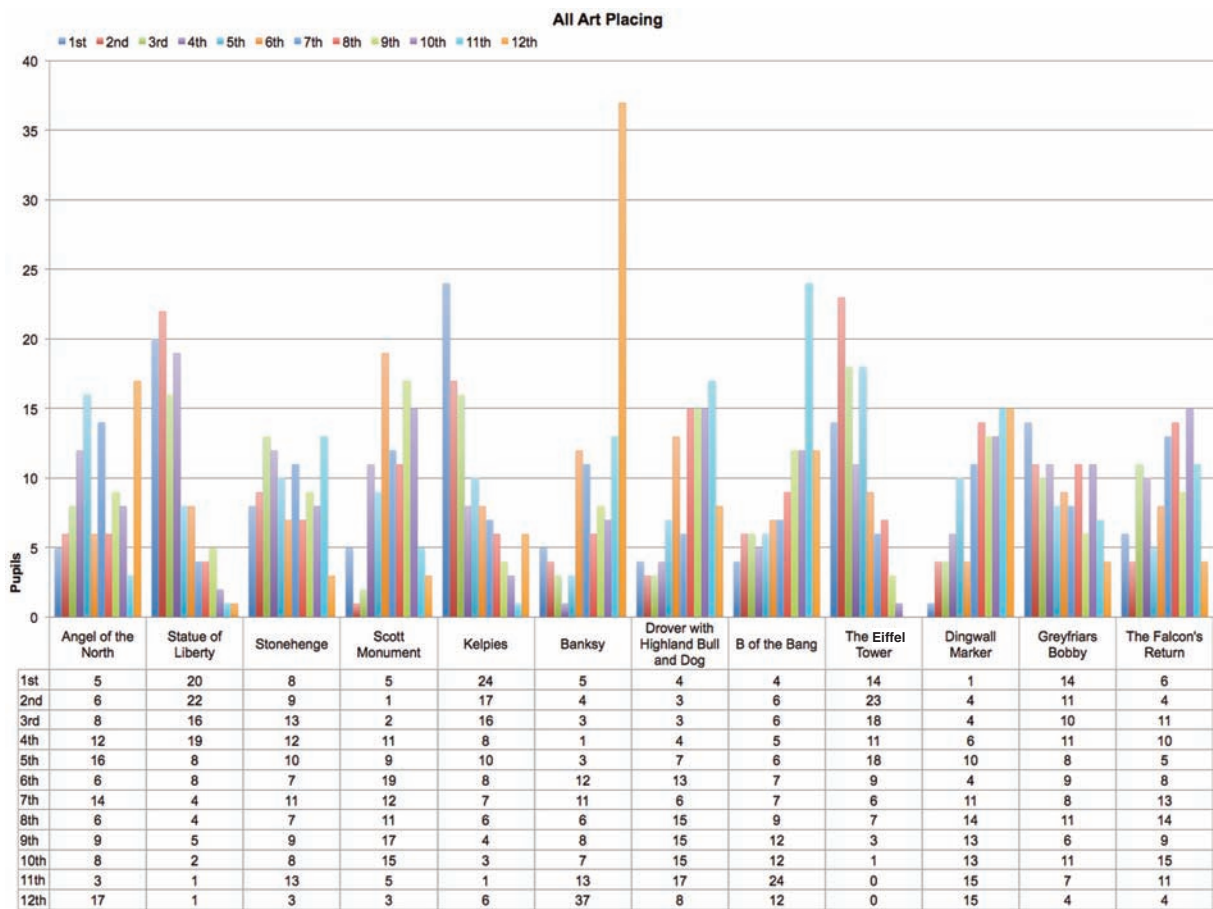


Figure 5. (Graph of results for all five schools – one hundred and ten children)

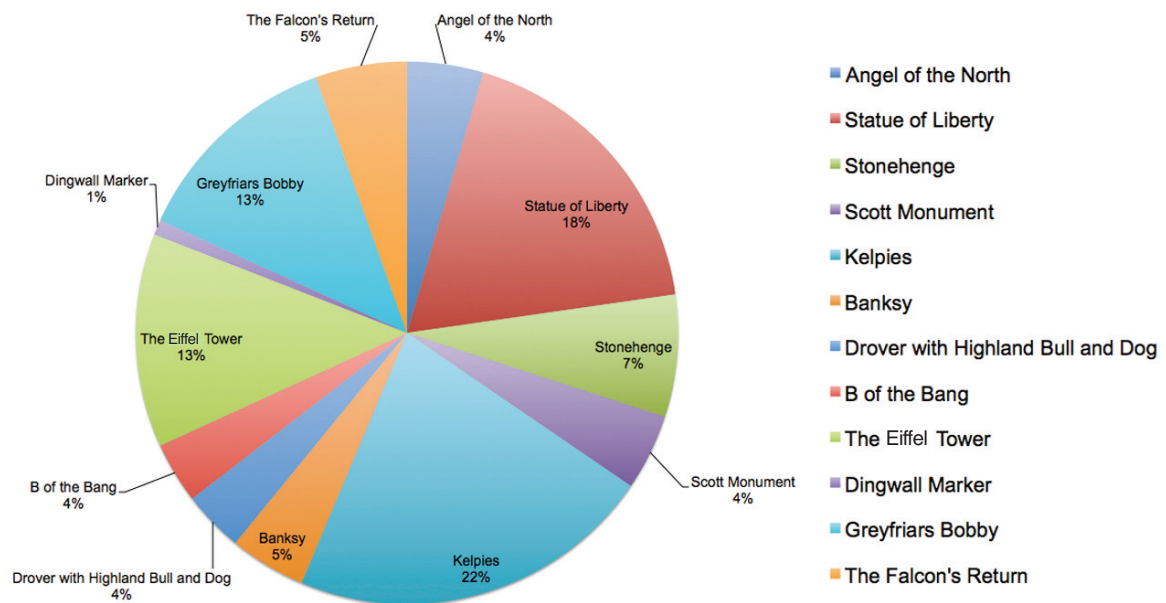


Figure 6. (Graph of results for percentage 'winner' from all five schools)

The following twelve pie charts (Figures 7. to 18.) are a breakdown of the preferences showing how the children ranked each individual piece of artwork.

Figure 7.

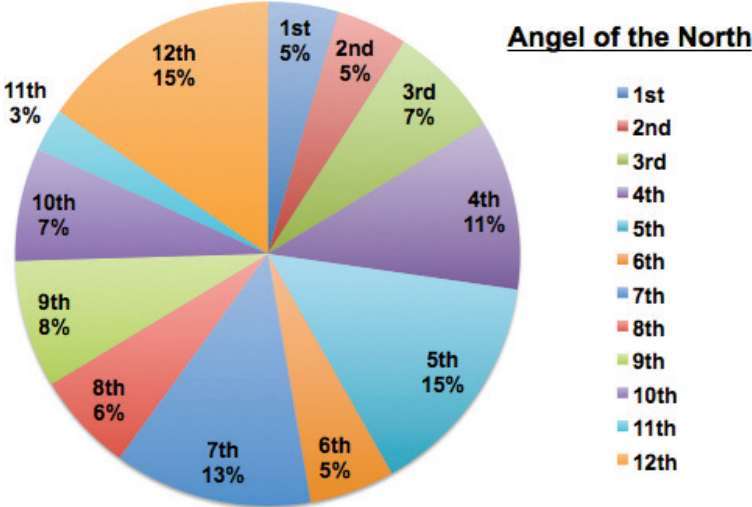


Figure 8.

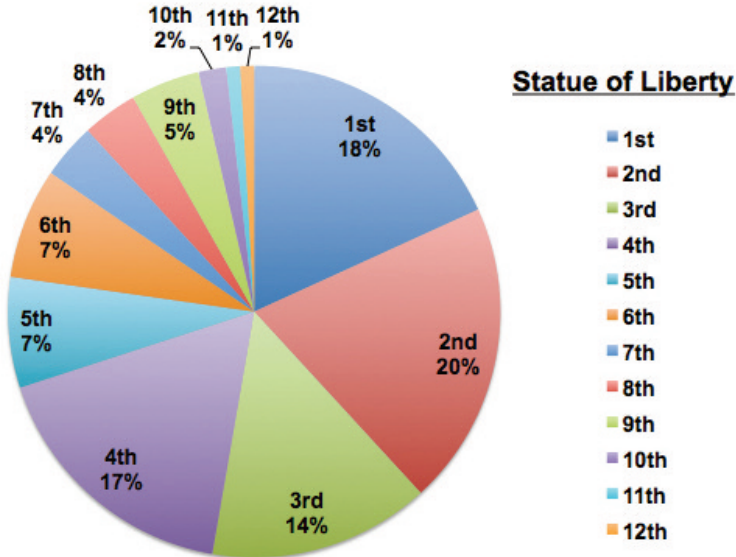
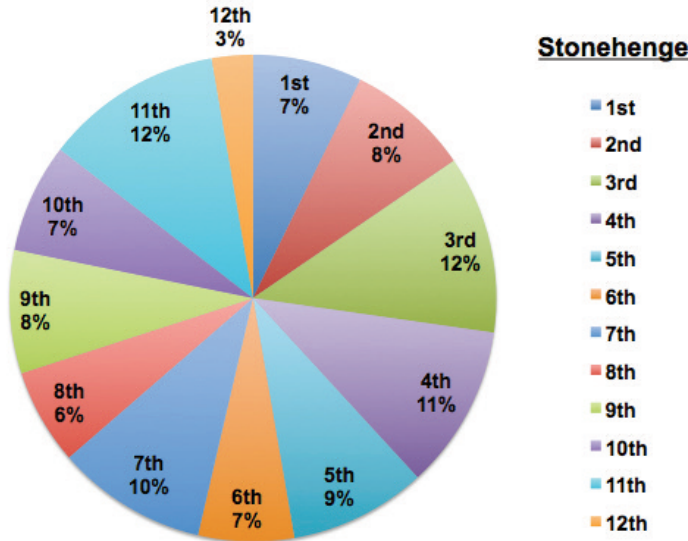


Figure 9.



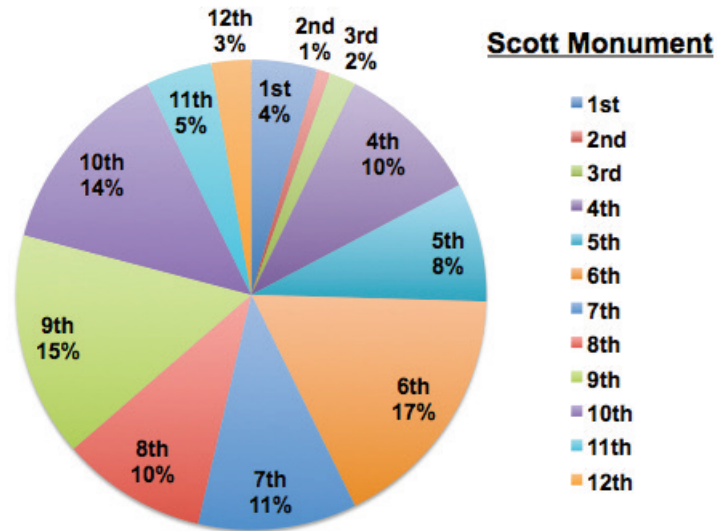


Figure 10.

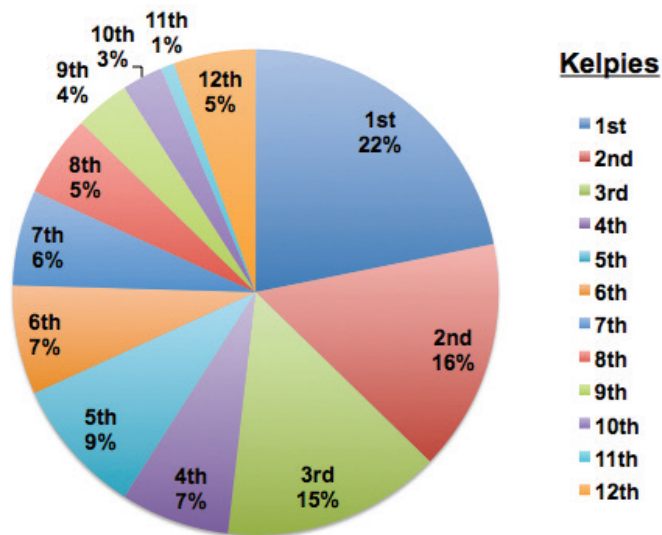


Figure 11.

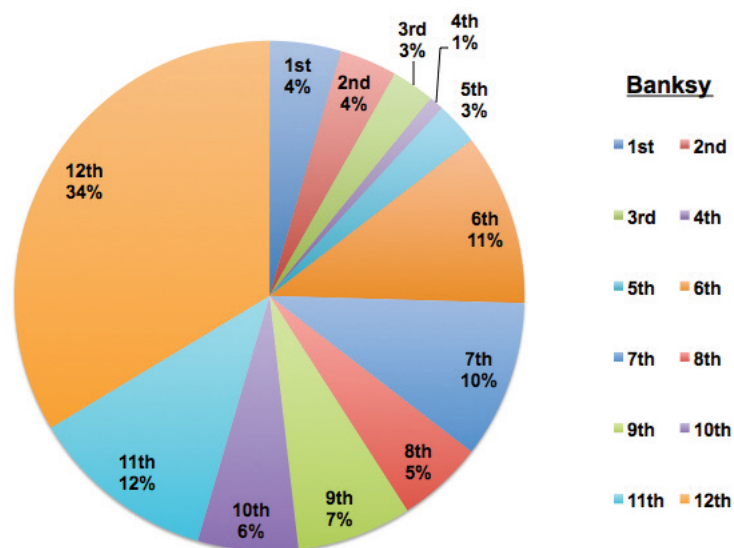


Figure 12.

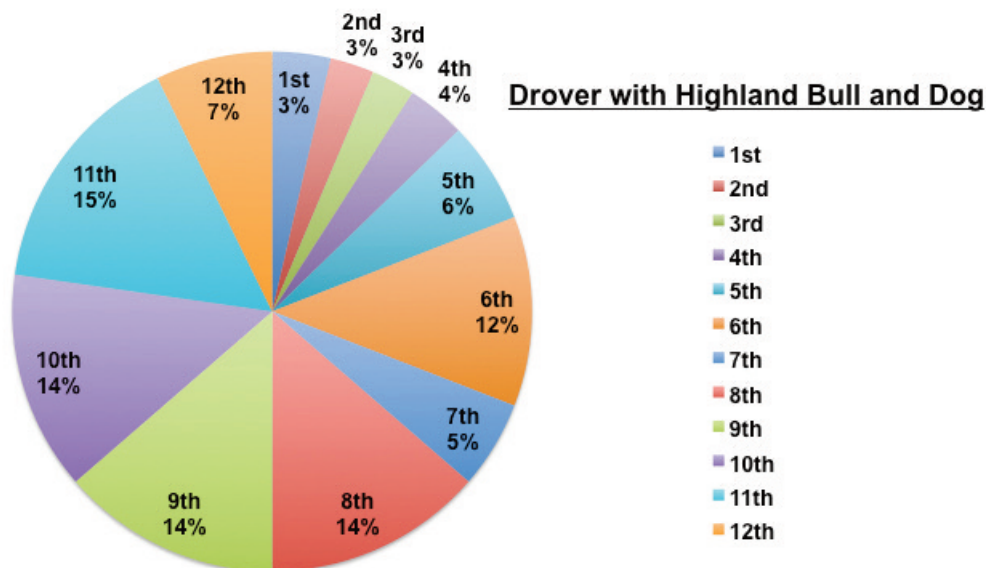


Figure 13.

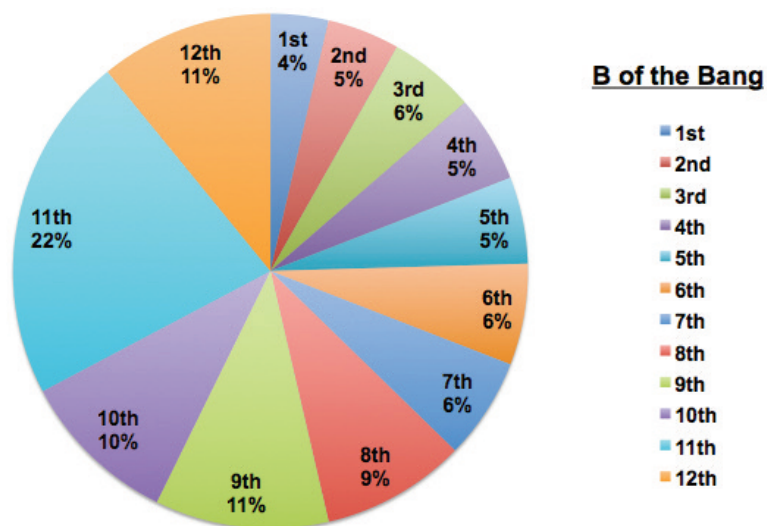


Figure 14.

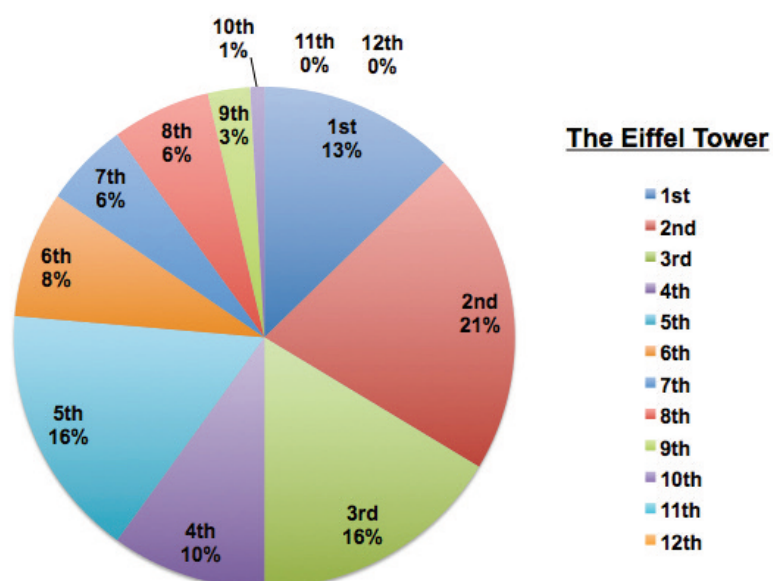


Figure 15.

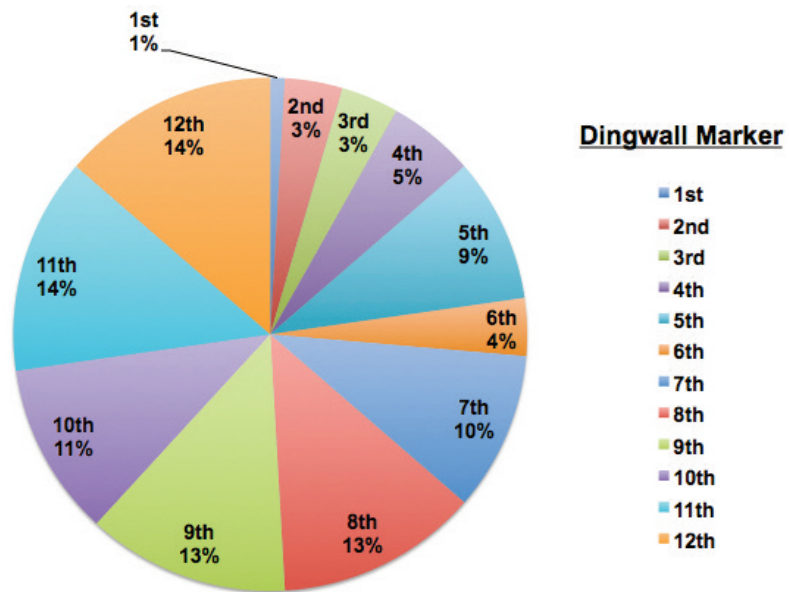


Figure 16.

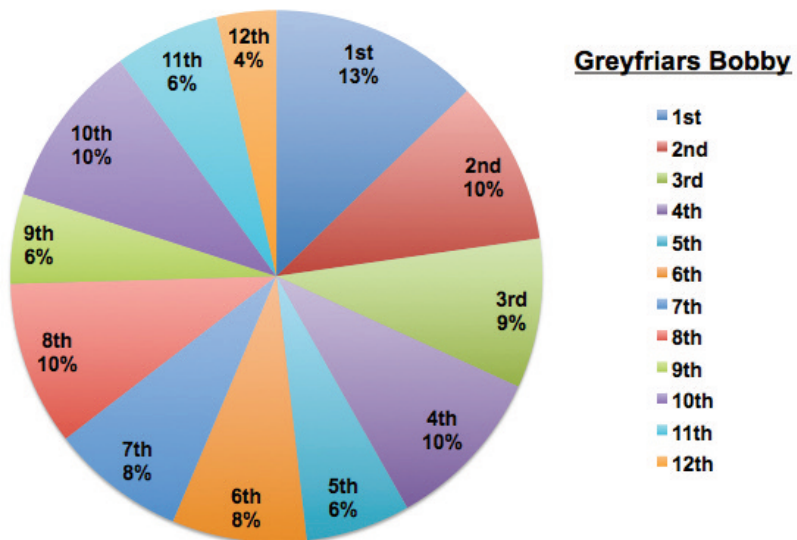


Figure 17.

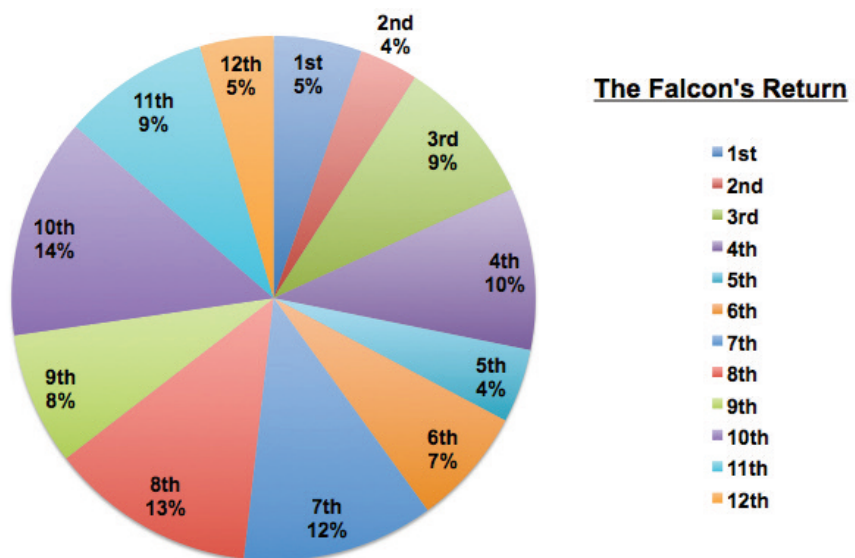


Figure 18.

The last game in the classroom research process

The penultimate step in the research was a game called 'Be the Artist'. (Figure 19.) This was a drawing game where the children were asked to draw or design an idea for a public art installation that they would like to see in their village, town, city – or in the landscape.

Be the Artist

Draw or design an idea for a public art installation that you would like to see in your village, town, city or in the landscape

The worksheet features a large, empty rectangular box for drawing or design.

Figure 19. (A4 worksheet for Be the Artist game)

Be the Artist example

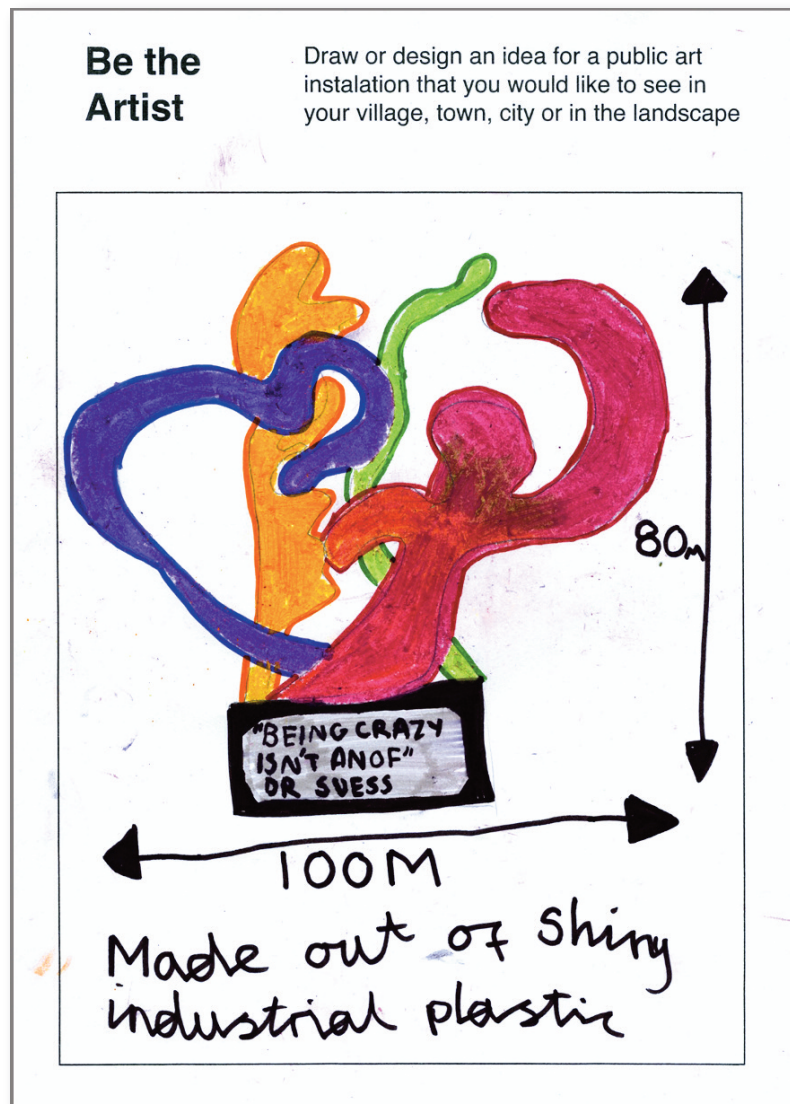


Figure 20. (Be the Artist example)

This aspect of the research, 'Be the Artist', was very much enjoyed by the children in all five schools. There were 110 worksheets returned with involved and descriptive illustrations of public art, as devised by the children.

The plenary session that concluded the classroom research in the five primary schools

A final section/exercise was prompted by the discussion and subsequent questions about myself and what I was doing creatively at university.

As a result of this discussion I took the children through my DJCAD website (Figure 21.) – created to showcase some of my work and experience of the art school over the previous 3 years.

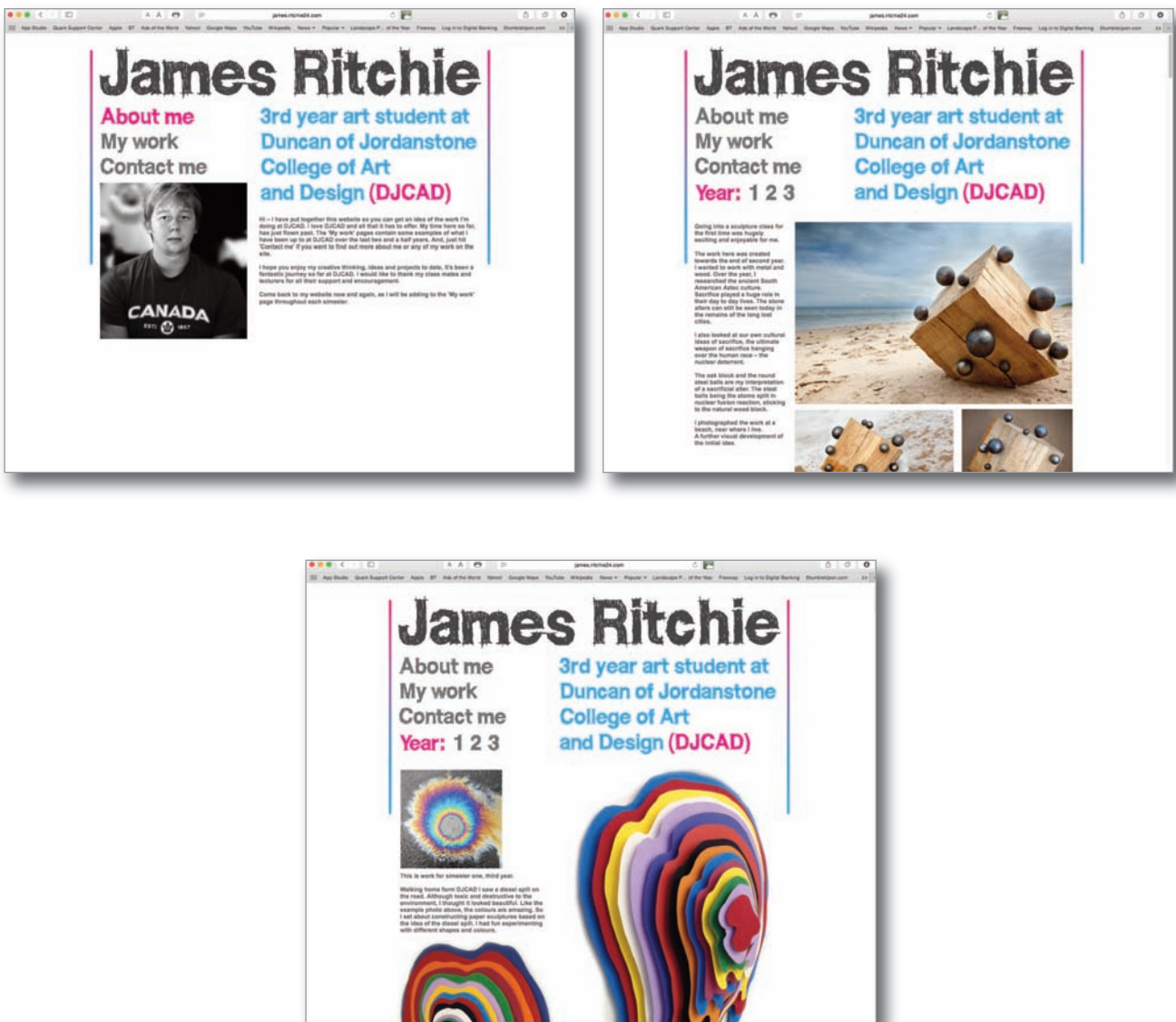


Figure 21. (James Ritchie website page examples)
(Reference) <http://james.ritchie24.com/aboutjamesritchi.html>

Strathpeffer Primary School summarised findings (29.05.2014)

Strathpeffer Primary School was the first school visited, it was the 'test run' for the other schools. Marion Tonkin, Peripatetic Art Teacher in Ross-shire, assisted in the classroom and was present at the other four primary schools as a mentor and backup on art knowledge, classroom behaviour control and acted as an independent observer of the research process.

After the children finished the recognition and naming game and scored the artwork worksheets, the twelve public art examples were reviewed. This format was repeated in the other four schools. Questions, answers and debate then followed about the public art examples.

Examples of interesting questions and debate about the public art from Strathpeffer Primary School children:

(Q) "Was the Statue of Liberty not given to American by someone?"

(A) "Yes the Statue of Liberty was designed by Frédéric Auguste Bartholdi, a French sculptor and was a gift to America from the people of France in 1886."

This then stimulated a debate around why it was gifted to America and why it has become such a powerful icon of America and of freedom and liberty in general. Freedom to move to America in the 19th century from Europe and the more modern freedoms of ethnic minorities today in America, vis-à-vis the first black president of America. Also discussed was the connection between the Drover with Highland Bull and Dog – Lucy Poett sculpture at Dingwall Mart, and the Statue of Liberty, in that, Poett's sculpture celebrates the Highland migrants that emigrated to America and Canada and other countries throughout the world in the 19th century.

(Q) "Why is the Eiffel Tower so important?"

(A) "The Eiffel Tower is one of France's most recognisable monuments and attracts over seven million visitors a year and brings a huge amount of tourism and money into the city of Paris."

This then encouraged a debate about the fact that it was erected in 1889 as the entrance arch to the 1889 World's Fair, how it was initially criticised by some of France's leading artists and intellectuals for its design, and how it has become both a global cultural icon of France and one of the most recognisable structures in the world, as is evident from the classroom research.

This led to further debate about the importance of historic monuments, like Stonehenge and the Scott Monument, from the financial and cultural benefits they bring to their respective environments and regions.

In relation to the questions and debate above, Ulbricht (1998), for example, shows how the concept of environmental art education should go far beyond nature studies to encompass the ecological, human-built, and social environments, making the blend of these fine and outdoor arts serve as an engine for social and environmental change. He describes several arts projects for elementary-aged students, which serve to enhance arts skills as well as to call attention to pressing social and environmental issues. Ulbricht calls for explicit connections to be made between art, culture, and the environment, so that a socially responsible arts education curriculum can be widely beneficial and far-reaching. Others have also identified the special place that arts education can hold in connecting students to their physical worlds through a place-based approach to arts education (e.g., Brook, in press; Gradle, 2007; Gruenewald, 2003; Noddings, 2005).

Be the artist

When it came to drawing their own ideas of public art, the class produced two types of image styles – the first was inspired by social media ideas, debated previously with the class – conversations about graffiti artists and other new media ideas. Facebook images and images of games such as GTV 5 and Halo were represented. On enquiring about these, it transpired that these concepts and ideas were fresh in their minds as many of the children play on-line games and use social media tools extensively to communicate, create content and find information on subjects they like.

Ogden stated, “in Technology and the Creative Process students’ explorations in the arts can be enriched through the use of web-based and other information technologies. When given the opportunity to use Information and Communications Technology (ICT) in their creative work, elementary students have demonstrated increased motivation, self-regulation, pride, and inventiveness – particularly in situations involving creative expression or composition”. (Ogden 2011)

The second style of images were more abstract, and derived from the debate about sculptures such as B of the Bang, Angel of the North and Stonehenge.

As Paul Allen of Microsoft believes: “We have only begun to invent what will be possible ... Science has opened the door, but artistry and imagination will take us through it”.

Paul Allen, Co-founder of Microsoft

Example drawings of Be the Artist from Strathpeffer Primary School

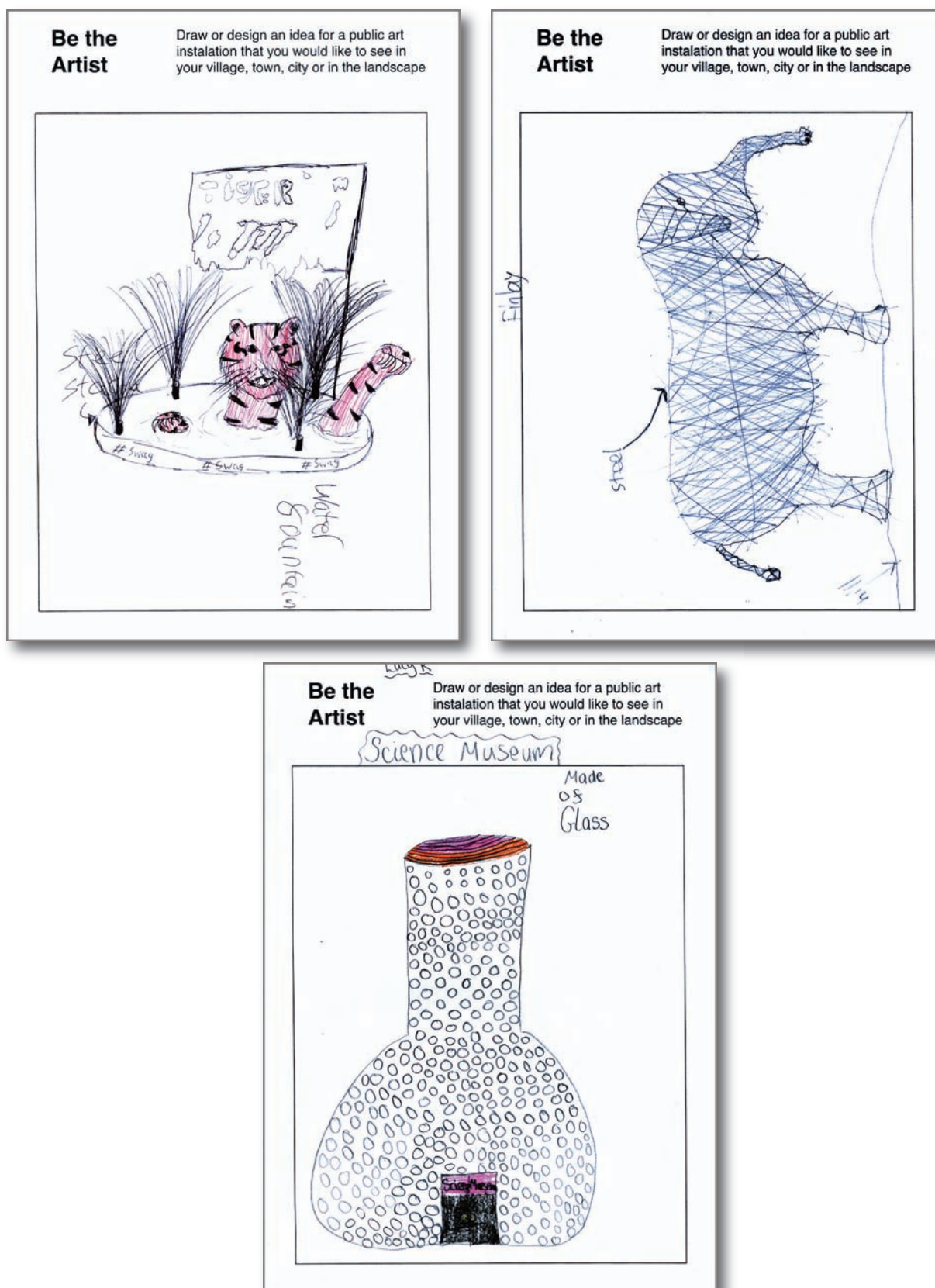


Figure 22. (Strathpeffer Primary School Be the Artist drawing examples)

Tarradale Primary School summarised findings (11.06.2014)

Tarradale Primary School in Muir of Ord was the school I attended as a child, this more than anything made the children want to know how I had progressed from their primary school to secondary school and on to university by way of an art school in Dundee. It was obvious from the outset, at Tarradale, that I was not just some random 'education (student) person' from goodness knows where – the children were relating to me in a very positive way and the children felt very comfortable with the whole research process.

Examples of interesting questions and debate about the public art from Tarradale Primary School children:

(Q) "Why was The Falcon's Return built in the food court in the Eastgate centre?"

(A) "It was placed in the middle of the food court as a focal point for the eating area in the food court. It was a reminder to the people in the food court of what was once there before – the Falcon Ironworks, which originally stood on the site of the shopping centre."

This then stimulated a debate about placing art in different environments and settings, outside, inside, up in the air, suspended from buildings, placed in the sea and so on. The conclusion the children came to was that art can be placed anywhere if there is a connection with the place/environment that it sits in and that art does not necessarily belong in art galleries.

People go into public parks and gardens without any of the prejudices which they might have when stepping into a building which houses only works of art and is dedicated to instructing as well as pleasing. (Dempsey 1967)

(Q) "Why is spray painting art when you can get arrested for it doing it in Muir of Ord?" The class giggled...

(A) "That is a very interesting question. That is why Banksy the graffiti artist is anonymous and if he were caught creating his art, he might well indeed get arrested for acts of vandalism."

This inspired a debate about the rights and wrongs of art and what society sees as art. Why art 'and artists' are not aiming to please everyone, or create art in a conventional way as perceived by the ordinary person in the street, or in this case, the children of Tarradale Primary School. We also debated the political nature of the Banksy artwork.

This was a difficult concept for the children to engage with, as most of the children viewed the Banksy artwork as vandalism, not a political statement. Equally the understanding associated with art and 'cultural politics' was not well recognised by many of the children. This did, however, spark a conversation on the Scottish Referendum of 2014 and how Scotland has a unique cultural and artistic identity. This was expressed by debate on poetry, (Robert Burns) and music (Bagpipes and Run Rig). The outcome of the debate was that the initial discussion allowed for a wide-ranging, extensive but connected and extrinsic debate beyond the initial conversations about the Banksy and The Falcon's Return artworks. A clear demonstration that debate about art and the exposure to art is a valuable teaching and learning tool, allowing the teacher to explore ideas and subjects beyond the initial artwork examples, as expressed by Gardner, Ogden and others.

The arts – in the broadly defined sense used in the present review – either directly or indirectly involve all of the intelligences identified by Howard Gardner (1983; 1993): linguistic, musical, kinesthetic, intrapersonal, interpersonal, visual, naturalistic, and spatial. Like Gardner and his followers (e.g. Armstrong, 2000; Baum, Viens, & Slatin, 2005), many fine elementary teachers are aware that teaching and learning in, about, and through the arts can reach more students than schooling by traditional means alone.

(Ogden 2011) Why do the arts matter? Experiences in the arts offer many intrinsic and extrinsic benefits to elementary children. Intrinsic benefits include opportunities to develop creativity and imagination, and to experience joy, beauty, and wonder. The arts also present occasions to make the ordinary special, to enrich the quality of our lives, and to develop effective ways of expressing thoughts, knowledge, and feelings. There is also evidence of extrinsic benefits, as learning in, about, and through the arts contributes to increased engagement in learning in other subject areas, and to the development of students' self-confidence, social skills, and meta cognition.

Footnote:

After the Q and A session, a boy approached me and said: "I'm not really interested in art at all but after this I am actually looking forward to see what we get to do in the academy (Dingwall Academy) in art classes."

In its own right, this was a good outcome from the visit to Tarradale – if what I was doing was inspiring children to becoming more interested in art, that was worth the visit in itself.

Example drawings of Be the Artist from Tarradale Primary School



Figure 23. (Tarradale Primary School Be the Artist drawing examples)

Culbokie Primary School findings (13.06.2014)

In Culbokie Primary School one of the more interesting aspects of the research was, when asked if the children knew of any art galleries in the area, one boy said that he knew about an art gallery in Strathpeffer. This was interesting because Culbokie Primary School and Strathpeffer Primary School are the two schools geographically furthest apart from each other, and the gallery in question is a once a year art exhibition held in the Strathpeffer Pavilion. On asking the child why he remembered the art exhibition event – he said: “It was a big thing and we all went as a family.” He had liked the mixture of artwork on display and he had liked the building too. But the thing he liked most were the big trees outside in the Pavilion Garden (carved sculptures from large cut down stumps of Sequoya Trees, planted in the Victorian era) that were like totem poles. But he also questioned, “Is that art or just some random thing?”

(Forgey 1980:86). Public art is notoriously ill defined. It is often regarded as synonymous with ‘sculpture in the open air’ although the critic Lawrence Alloway, for example maintained it took “more than an outdoor site to make sculpture public”.

A further interesting aspect of the research at Culbokie Primary School highlighted that the images of local public art examples were recognised by location rather than just the artwork itself, for example, the ‘Bronze Bull – Dingwall Marker by Gerald Laing. The children were overheard saying, “That’s outside Tesco in Dingwall isn’t it?” The same recognition pattern was voiced about The ‘Falcon’s Return’ – we heard, “That’s next to KFC in Inverness.” – and “I think I’ve seen that in Inverness before.” The association of public art with other buildings or linked environments has strong memory cognitive connections. This highlights the importance of places/spaces and the collective and extended environment surrounding the placing of public art installations, as previously commented on by Ulbricht (1998) and as bellow by Uptis.

The received wisdom of professionals is that the public may grow to appreciate public art works in the long term on the basis of familiarity and that the burgeoning of public art will contribute towards the creation of new audiences for art. (Uptis 2011)

Examples of interesting questions and debate about the public art from Culbokie Primary School children:

(Q) “What’s the most famous piece of public art in the UK?”

(A) “I would speculate that the Angel of the North is probably the most well know single piece of public art in the UK created by artist Antony Gormley – and it is evident in your recognition and naming game worksheets that twenty-one out of twenty-three of you recognised the Angel of the North. But saying that, work done by Banksy has been very popular over the last twenty years and he is by far the most well known graffiti artist in the world so his work is also very famous.”

This then stimulated a lively debate about what it means to be famous. This was very much enjoyed by the children. There were lots of differing ideas and visions of what being famous is, or could be. The X Factor featuring heavily in the debate. It was pointed out to the children that popular TV entertainment programmes like X Factor could be defined as public art – in the form of musical performances through the media of television.

(Q) “Do you know who made Greyfriars Bobby and why did someone make a sculpture of a dog?”

(A) “A life-size sculpture was made of Bobby in 1872 by William Brodie to honour the memory of the wee dog – and people stroke its nose for good luck.

Greyfriars Bobby was a Skye Terrier that guarded his owner’s grave, John Grey, for fourteen years until he, the dog died himself in 1872 and became a local legend in Edinburgh. It was paid for by a lady in Edinburgh.”

The debate then turned to the funding of art projects, in the case of Greyfriars Bobby how a local aristocrat, Baroness Burdett-Coutts paid for the artwork. The children were very interested to hear that funding public art and artwork was often difficult and complex. They were surprised at how much money was needed to produce the various artworks we had highlighted. It was explained that the Kelpies project had cost five million pounds to produce the sculptures and that was not the whole project cost. This was met with gasps and wide eyes. It was clear from the debate that the aspects of fame, money and financial complexity in producing public art were new and interesting concepts to the children.

Be the Artist

In this class there were a few children who struggled to think of anything they would like to see in the way of public art and took longer to start drawing but when they did get going, interestingly, they were the children that put the most effort into their drawings.

Footnote:

There was also an autistic child in the class and he did not seem to respond to the 'Be the Artist' game worksheet, he was far more interested in what everyone else was doing. When encouraged to do a drawing he explained, "I can't draw, I can't draw!" but after a little gentle persuasion he started drawing and seemed to be greatly enjoying the exercise and experience. After his drawing was completed, he was very eager to talk to me about his drawings – explaining everything in great detail and with great enthusiasm.

Example drawings of Be the Artist from Culbokie Primary School



Figure 24. (Culbokie Primary School Be the Artist drawing examples)

Dingwall Primary School findings (13.06.2014)

In Dingwall Primary School, there was somewhat of a disruptive atmosphere although valuable discussions with the majority of the children were had. Three boys at the back of the class, identified by the class teacher as 'classic troublemakers', initiated a discussion about Banksy. Although statistically Banksy was ranked the most unpopular in all five schools' scoring, with thirty-seven children placing him last on their scoring sheets. The boys in question thought he was, "really cool." They liked the idea of him being a rebel and that Banksy conceals his identity and also, that he has 'left' artwork all over the world – with the majority of his artworks depicting controversial messages. They were aware of Banksy's Tags (graffiti) and when asked, for examples of some of his more controversial work one of the boys said, "Is there not one with two police men kissing and another with a police man doing drugs?"

This would imply that controversial art could be more arresting to younger pupils who possibly have social problems and behaviour issues in class and in general outside of the classroom. However, there is no doubt that the idea of creativity that is 'just crossing the line' of appropriateness in art is attractive to many individuals of all ages and cultures.

Many works of art provoke scattered grumbling and protests, but this may be a good thing, for the art therefore fulfils one of its functions by encouraging the exchange of ideas and the elicitation of responses and reaction (ACGB 1991).

Further debate about public art from Dingwall Primary School children:

(Q) When asked, "Do you think that Banksy being a rebel and technically breaking the law to create his artwork makes him more interesting?"

(A) One of the boys said, "Yes, I think this makes him much more interesting as you really can have a discussion about him as some people might think he should not be doing what he does and others might really like it. This will get them talking about him and it's always more fun and interesting when something or someone can be debated over by two sides with different opinions."

This answer, although muddled, demonstrates that the boy and his two friends understood that art can be controversial, sending out messages about difficult situations and problems around the world.

Despite the three boys' constructive argument for justifying the Banksy artworks, the majority of the class found their concept and rationale difficult to grasp. Indeed, one child described Banksy's work as simply a "mess on the wall".

A number of the children in Dingwall Primary School were more streetwise in many aspects. Could this be because Dingwall Primary School is by far and away the biggest primary school in Ross-shire? Five hundred plus pupils. Although it could not be described as an inner-city school, there are aspects of urbanisation in Dingwall Primary School in comparison to Culbokie Primary School, only a few miles away.

Again the children were generally very interested in hearing about my life and experiences at university, and also the types of work that I was producing. This led me to go through my website in some considerable detail. It was a class that was more disposed to hearing about my experiences, which is an interesting finding.

Be the artist

One child designed a wishing fountain (Figure 25.) with the view that it could be placed outside a pet shop to encourage the public to donate to an animal charity. This highlighted the connection between fundraising and the use of public art for good causes and charities in the community. This also triggered a discussion around whether or not the public should have to pay or donate money to view public art – including galleries, visitor attractions of various cultural interest.

Example drawings of Be the Artist from Dingwall Primary School

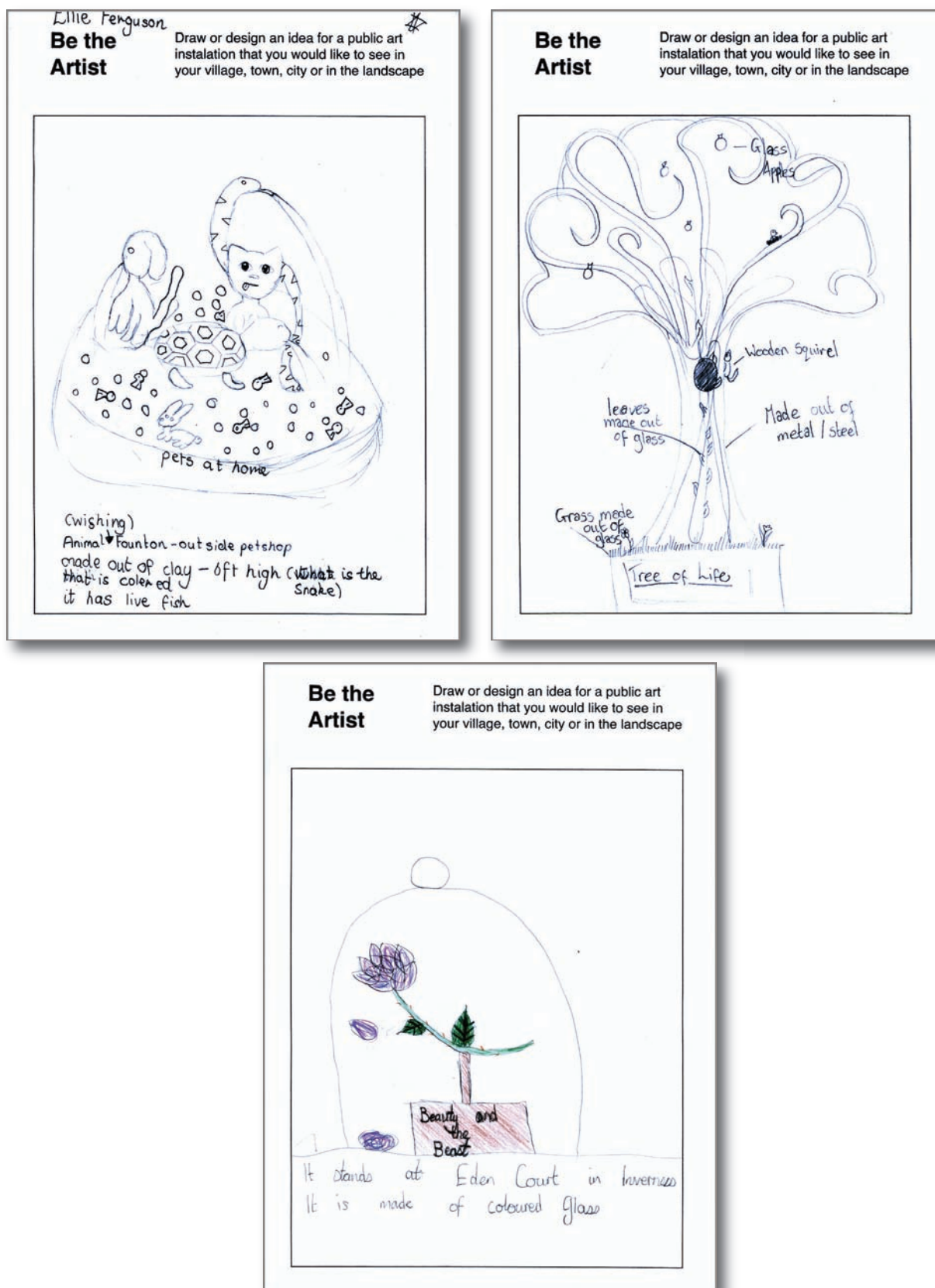


Figure 25. (Dingwall Primary School Be the Artist drawing examples)

Ben Wyvis Primary School findings (18.06.2014)

Ben Wyvis Primary School is a brand new school, being the amalgamation of the village schools of Maryburgh and Conon Bridge. The new school building could be described as a 'public art' architectural place of learning. It also performs the function of being a community centre for Maryburgh and Conon Bridge. Architecturally it is unlike any other school in the area, in that it has been built with renewable materials and has an architectural design style that is very soft and environmentally friendly.

Examples of interesting questions and debate about public art from Ben Wyvis Primary School children:

(Q) "How – or why is Stonehenge public art?"

(A) "It's not public art as we would see it in a modern way. Archeologists, to this day, are not one hundred percent sure why it was built, but there is one thing for sure, it was built to celebrate the importance of the beliefs and culture of the people at the time."

This sparked a debate about time and the concept of time associated with the life of public art in the landscape, including building materials and the builders' aspirations for the life of the artworks. One pupil suggested that they should visit Stonehenge before it topples over! The pupils also grasped the significance of permanency in the context of why we, as people, want to leave behind statements and reminders to the past, present and future through art and sculpture. This was debated in terms of the Eiffel Tower and how it was a reminder of a trade fair in Paris. It was suggested, the Eiffel Tower would be around as long as France was a republic – or if air pollution did not destroy the ironwork!

It was commented on that council authorities in cities were initially keen to remove Banksy artwork as soon as it was created – although now, they were not as keen to remove the artworks because of the artworks perceived and real value as instillations of public art. The children then went on to argue about the ownership of the artworks created by Banksy. It was explained to the children that there are court cases and wranglings about who actually owns the Banksy artworks, as several individuals and groups have sold the artworks to private collectors for vast sums of money, and ownership is an ongoing issue about various public artworks throughout the world.

A girl shared with the class that she had recently researched the artist who had designed the Kelpies and enjoyed finding out about other Andy Scott artworks. Her real desire was to visit the Kelpies and other Andy Scott artwork installations. This steered the debate in the direction of being able to visit works of art and places of cultural importance which in turn could possibly further the general development of the individuals.

After the discussion the children collectively indicated that they would like to see public art sited around their school. A group of girls said they would like to see a large bird of prey like an eagle or a hawk in the playground or a silver tree with different coloured fruits hanging from it. The boys' idea of art in the playground was a bit more radical. Suggestions were; a huge sculpture of Slenderman, a fictitious horror character and a gold sculpture of Masterchief, another fictitious character from a video game – ten meters high. The girls' ideas would seem more feasible and perhaps more suitable for a primary school. Sculptures that a wider audience would understand and enjoy rather than sculptures of horror characters that could be inappropriate or have no relevance for the site, school or people with connections to the school. This possibly demonstrates that the girls were more considerate and insightful about the need to ensure that public art needs to be placed appropriately and in their eyes should not be offensive to others. The debate could also highlight the intellectual maturity that the boys lacked. A further discussion took place about the fact that the large dark sinister sculpture of Slenderman would perhaps be more appropriate for an art gallery.

Dissanayake theorises that the root purpose of all artistic activity, past and present, is to enhance particular aspects of the world and humanity by lifting out of the ordinary and “making special,” whether it be with a birthday cake, a sculpture, or a Shakespearean play. (Dissanayake, 2000, 2003, 2007).

Be the artist

A strong set of drawings were produced by this class, they were based on the ideas and debate about public art and what they wanted to see in their own environment, around the school and surrounding area.

Example drawings of Be the Artist from Ben Wyvis Primary School

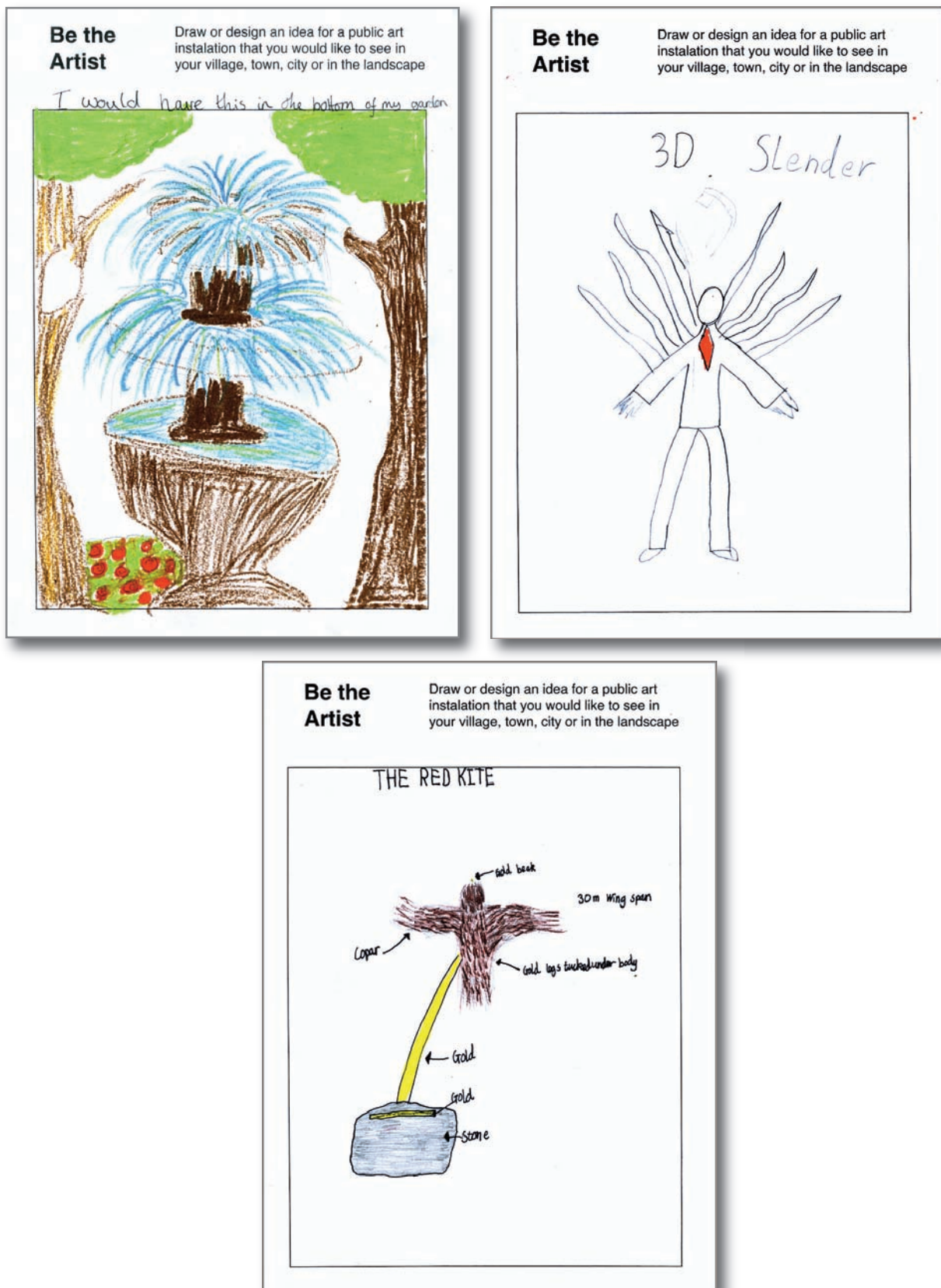


Figure 26. (Ben Wyvis Primary School Be the Artist drawing examples)

Summary and Conclusion of classroom research

General observations

In all the schools the children were very well behaved and extremely interested in the research. They were receptive and carried out the tasks asked of them with confidence and for the most part, with ease.

The children were particularly animated and enthusiastic when debating aspects of the public art represented by the twelve examples chosen.

Specific observations

Initially, it was clear from the classroom research in all five primary schools that the concept or idea of public art was something the children did not really connect with or necessarily fully understand. However, after the introductory section the children soon grasped the concept and deeper meaning of the idea of public art – in context to the twelve examples used for the games and the debate about public art installations.

The statistics show a high visual recognition and awareness of some of the world's more iconic and visible public art installations chosen. However, although inconclusive, from the data collected, it would appear that one's preferences are greatly influenced by the ability to recognise something. The children tended to rank the public art they recognised slightly higher overall, with some exceptions. The largest discrepancy between recognition and preference stats is the Dingwall Marker. Could familiarity be breeding contempt.? A child said, "It was stuck between trees and he did not notice it any more."

Initially, the understanding of the artwork, was sketchy at best. However, it was clear following on from the children's questions and powerful debates about public art, that the idea of art in the landscape, cities and other places had real and meaningful importance. This was evident by the specific debate on what lay beyond the commissioning of the artwork and the extended meaning and connections to other subjects that aspects of public art raised. I believe this particular part of the classroom research was truly valuable from a learning perspective for the children in all five primary schools.

Dewey (1916/1966) also claimed that the role of education was not only to prepare students for later life, but also to engage students wholly in life at the present moment. For Dewey, this engagement was most effective when it involved what he called the four occupations of childhood: Conversation, inquiry, making things, and artistic expression (Dewey, 1900/1956). Dewey described how children develop and learn through play, through movement, and through the creation of imaginary worlds. He observed how the instinct for investigation grows out of these early forms of play, claiming that there is “no distinction between experimental science for little children and the work done in the carpenter’s shop”. Dewey regarded children’s artistic impulses as an expression of their need to communicate. These observations, made over a hundred years ago, are made every day by parents and teachers the world over as they watch children learn through debate, play and interaction with others who have a passion for a particular subject or activity.

Again, as with the recognition of the more iconic artworks, the local public art installations were very well recognised, but again, not well understood in terms of their purpose or what they represented.

However, after the debate about the artworks the children showed a high interest and understanding about the artworks, beyond the physical artwork itself. The ‘beyond the artwork connections’ aspect of the debate opened doorways to many different ideas, subjects and yet further questions. The children were learning new ideas and concepts at a high speed, without excluding any individual or group of individuals thoughts or opinions.

It was an interesting fact that the least liked artwork by Banksy stimulated the most debate across the five schools. This debate was constructive, intelligent and thought provoking for the children.

The research approach of a ‘game’ or ‘games’ paid dividends in terms of engaging with the children in a relaxed and fun manner. If the research had been set out as a test for the children, I believe the results and overall engagement process with the children would have shown very different results. The learning experience needs to be interactive, dynamic, visionary, passionate and fun.

Dewey heralded, to experience something fully, one requires both understanding and feeling, and both understanding and feeling ought to characterize children’s experiences in arts education (Jackson, 2002; Pessoa, 2008).

The most significant finding from the classroom research was the overwhelming fact that exposure to, and subsequent group discussions about public art, allowed the children to look far beyond the artworks themselves. This, I hypothesise, would confirm and substantiate the importance of 'art' education and in particular the exposure to and debate about public art in all its forms as a very important educational tool both inside and outside the classroom.

Education in the arts is essential to students' intellectual, social, physical, and emotional growth and well-being. Experiences in the arts – in dance, drama, music, and visual arts – play a valuable role in helping students to achieve their potential as learners and to participate fully in their community and in society as a whole. The arts provide a natural vehicle through which students can explore and express themselves and through which they can discover and interpret the world around them. Ontario Grades 1–8 Arts Curriculum (2009)

Recommendation

The exposure to and debate about public art, in a local and international context is potentially an extremely useful educational tool for primary and secondary school use.

“Cultures are judged on the basis of their arts. Most cultures and historical eras have not doubted the importance of including the arts as part of every child’s education. They are time-honored ways of learning, knowing, and expressing”.

Lois Hetland, Harvard University

I believe that the primary school research I carried out demonstrates a strong case for the inclusion of, exposure to and debate about public art, to enhance the existing art education policies and teaching strategies in primary schools today – for the betterment of the whole child and their ongoing education, intellectual and cultural advancement.

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Appendix I.

Interview with Nigel Spence (Deputy Head Teacher Strathpeffer Primary School)

In your teaching experience how important is art generally on the education of children at an early stage of their lives?

Art allows very young children to communicate and show emotions and feelings. Their foundation for writing is based on drawing and it's important that young children are allowed to explore making marks and this develops into adding detail into drawing. They are stimulated by art and have a fearless approach to creating. It's vitally important.

In your teaching experience what evidence do you have to support how important the exposure to art at an early stage in a child's life is good for their general educational development?

When I taught Primary 1 pupils (a long time ago now) there was an approach to writing called "Foundations for Writing" which involved lots of black pen drawings. You'd get the children to perform actions (like hopping, watering plants, putting on a jacket) and they would draw themselves in as much detail as possible. It tended to follow that those who could observe and draw went on to be better writers and use language more effectively. Exposure to art (and music) seems to fire their imagination and creativity.

In your teaching experience how can exposure to art (to young children) change their view of the world? (For example, status of military leaders, buildings of significant art and cultural importance, the Eiffel, Nelsons Column, etc...)

Not sure about this one; I've taken lots of children to proper art galleries in Glasgow and Edinburgh and the exposure has definitely widened their horizons, especially coming from the Highlands. I think they understand the cultural importance because they understand if it's in a gallery, then it must be rare, or important or collectable. As for changing their views of the world, that's hard to say.

In your teaching experience what education policies and initiatives have schools used over the years to teach art and art appreciation to young children?

I've been very lucky to have worked with some amazing Art specialists; Marion Tonkin, Susie Cooper (retired, but I think she lives in Avoch) and Helen Gallagher who all used artists to inspire children in very creative ways. They didn't use programmes as such, they just had

extensive knowledge of art history and artists. As for teaching art, we were forced into using a pack called the Borders Pack, which was very prescriptive. The children all produced similar looking work. I rebelled and taught my own lessons but other class teachers liked it because they weren't confident with teaching art.

In your teaching experience what is regarded as good teaching practices in the subject of art for primary school children or children at the age of 12 to 16?

For Primary...freedom to experiment, exposure to different artists, being able to use different media, freedom of expression, teaching techniques, teaching colour theory...that would be great practice!

In your teaching experience (in a pure academic development) how do children respond to art exposure at an early age? (In context to the child learning other academic subjects more easily?) Does art help or hinder the learning capabilities?

You tend to find that children who have varied interests (which may or may not include art) are more receptive to learning. You can have artistic children who excel academically or struggle. It certainly wouldn't hinder them.

In your teaching experience how do young children express themselves or show understanding and personal development in an artistic manner?

They would express themselves in art naturally and their artwork would link to their personal development. Quite often very young children are asked to draw a picture to show understanding of what they have read.

In your teaching experience do you have any evidence to suggest that exposure to art and the ideas of art (at an early stage in life) can influence generational cultural attitudes? (Cultural being the way a new generation behaves at a community, individual, economic and social level?)

Sorry, I don't have evidence of this.

In your experience where do you think the future of teaching or exposing young children to art lies? (In the context of practical hands-on experience, academic and platforms – online? Digital? On the ground? In the classroom, etc.?)

I think the future has to be a mixture of all of the above. We're using YouTube and Google more and more to teach the children about artists, but you still need the hands on experience of creating. As for digitally creating, we still don't have enough computers for our primary pupils to do this regularly and effectively. In an ideal world, more visits to galleries, more trips to look at environmental art and art in public places would be great; we're so far from lots of good stuff, you've really got to raise money and be highly motivated to do that kind of thing.

Appendix 2.

Interview with Marion Tonkin (Art teacher with classroom experience of over 30 years – primary, secondary and special education)

In your teaching experience how important is art generally on the education of children at an early stage of their lives?

Art is vital to children at the early stages of their education. It's that simple.

In your teaching experience what evidence do you have to support how important the exposure to art at an early stage in a child's life is good for their general educational development?

The early exposure to art (in its widest parameters) helps and assists the child to amass a range of different skills. The evidence I have to support this statement is – in close discussion with teaching staff in the various schools I have worked in, and that's all through my teaching career. We can see and assess the progress of each child by the 'art' experience the child is exposed to.

In your teaching experience how can exposure to art (to young children) change their view of the world? (For example, status of military leaders, buildings of significant art and cultural importance, the Eiffel Tower, Nelsons Column, etc...)

Children view 'their world' by what they are exposed to – not just in art. But art can enhance their knowledge about people, different cultures and histories around the world by being given access to sculpture, public art installations, etc. In fact, any type of art.

In your teaching experience what education policies and initiatives have schools used over the years to teach art and art appreciation to young children?

I have worked in a range of schools from an east London comprehensive to a special needs school and latterly as a peripatetic art teacher in primary schools in the Highlands. Each of the schools used a variety of 'art' programmes – some with better results than others. The last schools I taught in used the 5 to 14 Curriculum Framework, the Borders Pack and more recently the Curriculum for Excellence. The Borders Pack was not very successful. This led to a teacher and I being a bit subversive and looking to other areas which included The Big Draw, National Gallery and other sources. The outcome of our subversive initiative was a great success and led to a visual, poetry and writing exhibition. So, improvisation and bending the rules is a good idea – if you ask me.

In your teaching experience what is regarded as good teaching practices in the subject of art for primary school children or children at the age of 12 to 16?

Having a consistent place for art and exposure to art in the school timetable for the primary child. And from 12 to 16 children there should be weekly or fortnightly slots in the timetable.

In your teaching experience (in a pure academic development) how do children respond to art exposure at an early age? (In context to the child learning other academic subjects more easily?) Does art help or hinder the learning capabilities?

There is no question in my mind that art helps with the learning capabilities of (and for) academic subjects more easily. It has been recognised that the inclusion of art has led to fostering motor and cognitive abilities, which leads to a developing confidence in approaching problem solving, thinking out the box, reasoning and tackling concentrated activities. Albert Einstein observed: 'The true sign of intelligence is not knowledge but imagination. Imagination encircles the world'. In more recent times Sir Ken Robinson said: 'Creativity is putting your imagination to work and it produces the most extraordinary results in human culture'.

In your teaching experience how do young children express themselves or show understanding and personal development in an artistic manner?

In young children the skills of exploring and handling different materials helps build up to a level of concentrated activities, which leads to an accumulation of skills as previously mentioned.

In your teaching experience do you have any evidence to suggest that exposure to art and the ideas of art (at an early stage in life) can influence generational cultural attitudes? (Cultural being the way a new generation behaves at a community, individual, economic and social level?)

I have taught in multi-racial schools, I have witnessed the impact of sharing the art histories of different cultures and this has led to a fostering of understanding and respect, and appreciation of the community at large.

In your experience where do you think the future of teaching or exposing young children to art lies? (In the context of practical hands-on experience, academic and platforms – online? Digital? On the ground? In the classroom, etc.?)

The future of teaching art to young and older children has to be a top priority. Good consistent practise and teaching with a variety of methods – practical activities, art timelines and history of the artists. Digital, using internet sources, meeting real artists in the classroom or at their workplace and finally not forgetting ‘Carpe Diem’ as spontaneous lessons can be fun and valuable too. Another very important act is to keep a visual diary to include sketches, notes and references as a record of progress and development for each individual child. I would advise any art teacher to check out Edutopia the George Lucas Educational foundation – why arts education is crucial and who's doing it best, and the National Society for Education in Art & Design (NSEAD) for the importance of the arts for young children. Even the House of Lords have been debating about it!!!

Appendix 3.

Microsoft Excel spreadsheet data

	Strathpeffer		Tarradale		Ben Wyvis		Culbokie		Dingwall		All Schools	
	YES	NO	YES	NO	YES	NO	YES	NO	YES	NO	YES	NO
Angel of the North Do you recognise this? Get the name right?	20	1	10	10	21	5	21	2	15	5	87	23
	21	0	15	5	18	8	23	0	17	3	94	16
	YES	NO	YES	NO	YES	NO	YES	NO	YES	NO	YES	NO
The Statue of Liberty Do you recognise this? Get the name right?	21	0	20	0	26	0	23	0	20	0	110	0
	19	2	20	0	24	2	23	0	20	0	106	4
	YES	NO	YES	NO	YES	NO	YES	NO	YES	NO	YES	NO
Stonehenge Do you recognise this? Get the name right?	20	1	17	3	24	2	22	1	15	5	98	12
	14	7	16	4	20	6	18	5	14	6	82	28
	YES	NO	YES	NO	YES	NO	YES	NO	YES	NO	YES	NO
Scott Monument Do you recognise this? Get the name right?	15	6	11	9	17	9	14	9	6	14	63	47
	16	5	13	7	15	11	18	5	9	11	71	39
	YES	NO	YES	NO	YES	NO	YES	NO	YES	NO	YES	NO
The Kelpies Do you recognise this? Get the name right?	10	11	7	13	15	11	14	9	10	10	56	54
	3	18	6	14	16	10	10	13	6	14	41	69
	YES	NO	YES	NO	YES	NO	YES	NO	YES	NO	YES	NO
Banky Do you recognise this? Get the name right?	3	18	3	17	11	15	6	17	4	16	27	83
	11	10	10	10	17	9	14	9	8	12	60	50
	YES	NO	YES	NO	YES	NO	YES	NO	YES	NO	YES	NO
Drover with Highland Bull and Dog Do you recognise this? Get the name right?	7	14	2	18	15	11	10	13	10	10	44	66
	7	14	4	16	11	15	2	21	10	10	34	76
	YES	NO	YES	NO	YES	NO	YES	NO	YES	NO	YES	NO
B of the Bang Do you recognise this? Get the name right?	2	19	2	18	9	17	7	16	5	15	25	85
	2	19	1	19	3	23	0	23	0	20	6	104
	YES	NO	YES	NO	YES	NO	YES	NO	YES	NO	YES	NO
The Eiffel Tower Do you recognise this? Get the name right?	21	0	20	0	26	0	23	0	20	0	110	0
	21	0	20	0	23	3	23	0	20	0	107	3
	YES	NO	YES	NO	YES	NO	YES	NO	YES	NO	YES	NO
Dingwall Marker Do you recognise this? Get the name right?	18	3	17	3	24	2	19	4	17	3	95	15
	10	11	11	9	10	16	8	15	8	12	47	63
	YES	NO	YES	NO	YES	NO	YES	NO	YES	NO	YES	NO
Greyfriars Bobby Do you recognise this? Get the name right?	18	3	14	5	19	8	15	8	9	11	75	35
	19	2	12	8	14	12	15	8	5	15	65	45
	YES	NO	YES	NO	YES	NO	YES	NO	YES	NO	YES	NO
The Falcon's Return Do you recognise this? Get the name right?	19	2	20	0	25	1	22	1	17	3	103	7
	19	2	19	1	24	2	21	2	16	4	99	11

Appendix 3.

Microsoft Excel spreadsheet data

	Angel of the North	Statue of Liberty	Stone Henge	Scott Monument	Kelpies	Banksy	Bull and Dog	B of the Bang	The Eiffle Tower	Dingwall Marker	Greyfriars Bobby	Falcon's Return
1st	5	20	8	5	24	5	4	4	14	14	14	6
2nd	6	22	9	1	17	4	3	6	23	4	11	3
3rd	8	16	13	2	16	3	3	6	18	4	10	11
4th	12	19	12	11	8	1	4	5	11	6	11	10
5th	16	8	10	9	10	3	7	6	18	10	8	5
6th	6	8	7	19	8	12	13	7	9	4	9	8
7th	14	4	11	12	7	11	6	7	6	11	8	13
8th	6	4	7	11	6	6	15	9	7	14	11	14
9th	9	5	9	17	4	8	15	12	3	13	6	9
10th	8	2	8	15	3	1	15	12	1	13	11	15
11th	3	1	13	5	1	7	17	24	0	15	7	11
12th	17	1	3	3	6	37	8	12	0	15	4	4

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Microsoft Excel spreadsheet data

School: Strathpeffer	YES	NO	How Important do you think art is to study?	
Do you know what public art is?	2	19	Very Important	21
Do you think public art is important?	21	0	Important	0
Have you ever visited an art gallery/outside installation	6	15	Not so Important	0
Know where the nearest gallery is?	8	13	Not Important	0
School: Tarradale	YES	NO	How Important do you think art is to study?	
Do you know what public art is?	3	17	Very Important	5
Do you think public art is important?	15	5	Important	10
Have you ever visited an art gallery/outside installation	8	12	Not so Important	4
Know where the nearest gallery is?	5	15	Not Important	1
School: Ben Wyvis	YES	NO	How Important do you think art is to study?	
Do you know what public art is?	1	25	Very Important	4
Do you think public art is important?	17	9	Important	15
Have you ever visited an art gallery/outside installation	11	15	Not so Important	5
Know where the nearest gallery is?	3	23	Not Important	2
School: Culbokie	YES	NO	How Important do you think art is to study?	
Do you know what public art is?	5	19	Very Important	8
Do you think public art is important?	20	4	Important	10
Have you ever visited an art gallery/outside installation	13	11	Not so Important	3
Know where the nearest gallery is?	5	19	Not Important	3
School: Dingwall	YES	NO	How Important do you think art is to study?	
Do you know what public art is?	6	14	Very Important	10
Do you think public art is important?	18	2	Important	7
Have you ever visited an art gallery/outside installation	7	13	Not so Important	2
Know where the nearest gallery is?	3	17	Not Important	1
All Schools	YES	NO	All Schools	How Important do you think art is to study?
Do you know what public art is?	17	93	Very Important	48
Do you think public art is important?	90	20	Important	42
Have you ever visited an art gallery/outside installation	44	66	Not so Important	14
Know where the nearest gallery is?	23	87	Not Important	7

Appendix 3.

Microsoft Excel spreadsheet data

Angel of the North	
1st	5
2nd	5
3rd	8
4th	12
5th	16
6th	6
7th	14
8th	7
9th	9
10th	8
11th	3
12th	17

Scott Monument	
1st	5
2nd	1
3rd	2
4th	11
5th	9
6th	19
7th	12
8th	11
9th	17
10th	15
11th	5
12th	3

Statue of Liberty	
1st	20
2nd	22
3rd	16
4th	19
5th	8
6th	8
7th	4
8th	4
9th	5
10th	2
11th	1
12th	1

Kelpies	
1st	24
2nd	17
3rd	16
4th	8
5th	10
6th	8
7th	7
8th	6
9th	4
10th	3
11th	1
12th	6

Stone Henge	
1st	8
2nd	9
3rd	13
4th	12
5th	10
6th	7
7th	11
8th	7
9th	9
10th	8
11th	13
12th	3

Banksy	
1st	5
2nd	4
3rd	3
4th	1
5th	3
6th	12
7th	11
8th	6
9th	8
10th	7
11th	13
12th	37

Appendix 3.

Microsoft Excel spreadsheet data

Bull and Dog	
1st	4
2nd	3
3rd	3
4th	4
5th	7
6th	13
7th	6
8th	15
9th	15
10th	15
11th	17
12th	8

Dingwall Marker	
1st	1
2nd	4
3rd	4
4th	6
5th	10
6th	4
7th	11
8th	14
9th	14
10th	12
11th	15
12th	15

B of the Bang	
1st	4
2nd	5
3rd	6
4th	6
5th	6
6th	7
7th	7
8th	10
9th	12
10th	11
11th	24
12th	12

Greyfriars Bobby	
1st	14
2nd	11
3rd	10
4th	11
5th	7
6th	9
7th	9
8th	11
9th	6
10th	11
11th	7
12th	4

The Eiffel Tower	
1st	14
2nd	23
3rd	18
4th	11
5th	18
6th	9
7th	6
8th	7
9th	3
10th	1
11th	0
12th	0

Falcon's Return	
1st	6
2nd	4
3rd	10
4th	11
5th	5
6th	8
7th	13
8th	14
9th	9
10th	15
11th	10
12th	5