

220 Power Drawing

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Abstract

Power Drawing is the education programme of the Campaign for Drawing initiated by the Guild of St George. Primarily a research and development programme, it focuses on drawing in schools and other educational settings and investigates how the use of drawing can help children and young people learn in a variety of subjects. The intention is to develop a range of strategies, methods and techniques to support learning through drawing. This paper explains the ideas underpinning the programme, how it is organised and the research methods used. It describes and reflects on the experience of the

first year of the action research, and comments on some of the satisfactions and tensions that have emerged. It outlines how these will influence further development.

Introduction

Drawing Power, The Campaign for Drawing, is now in its third year. The Guild of St George, a small charity founded by John Ruskin in 1871, initiated the campaign to celebrate its founder's centenary. Ruskin believed that drawing was the foundation for visual thought, just as speech is perhaps the foundation for verbal thought. His writings on drawing were designed not to teach people how to draw, but how to see: "I would rather teach drawing that my pupils may learn to love nature, than teach them looking at nature that they may learn to draw." The Campaign aims to show how drawing can be valued more highly in both education and everyday life [1]. The Campaign has three elements:

- *The Big Draw*
- *Drawing Research Network*
- *Power Drawing*

The first *Big Draw* in 2000 encouraged over 300 organisations, including the National Gallery, the Science Museum, all four Tate Galleries, rural folk museums, National Trust properties and heritage sites, artist-run spaces, hospitals, schools, art clubs and even Liverpool Prison and the House of Lords, to offer drop-in drawing activities or exhibitions. Their enthusiastic commitment has helped to achieve wider public recognition for the value of drawing as a social and leisure activity and as a life skill. The *Big Draw* in October 2002 will connect over 700 venues for a dedicated week of drawing activities for people of all ages. Schools are now beginning to organise *Big Draw* activities as a way of bringing parents and other members of the school community into a shared experience of learning.

The *Drawing Research Network* aims to link those in higher education who make use of drawing with their students, or who are involved in research about the nature of drawing. It enables them to share information and support the efforts of the Campaign's education programme to develop and provide evidence of the educational value of drawing. Meetings are held termly in

different institutions of higher education and members keep in contact by email and websites. Members may also organise additional seminars and exhibitions on the subject of drawing.

Power Drawing, the education programme, is funded by the National Foundation for Science, Technology and the Arts (NESTA), and is also supported by The Linbury Trust, the Esmee Fairbairn Foundation and Binney and Smith (Europe) Ltd. It has been set up to investigate the functions of drawing as a medium for learning across the curriculum in schools and other educational settings. It will run from September 2001 until March 2005 [2].

Background

Formal education in the UK concentrates heavily on 'literacy'. Children's ability to communicate using words is seen, quite rightly, as a key skill that will open up many different fields of experience and knowledge. The National Curriculum in England has reflected trends evident elsewhere in the UK for schools to concentrate on verbal literacy and on numeracy and to neglect the use of drawing as a medium for learning. Visual literacy is not valued, yet we live in an increasingly visual world. In the media, sounds and images are brought dynamically together. The computer screen offers the possibility of manipulating images as readily as words. Children need to be able to understand and manipulate both. The growing importance of visual media demands reconsideration of the importance of visual literacy and the learning methods and teaching strategies that will support its development. Research into the various forms of human intelligence [3] different learning styles and creativity [4] as well as recent reports from Ofsted [5] and the QCA [6] point to the need for a reconsideration of the role of drawing as a medium for learning and a tool for thought and action.

Aims

The *Power Drawing* programme seeks to identify ways of using drawing that enable children and young people aged 3–18 to think and feel, to communicate and to do things. A conceptual

framework has been developed which proposes the following key functions for learning through drawing:

Drawing as perception

Drawing that assists the ordering of sensations, feelings, ideas and thoughts. The drawing is done primarily for the need, pleasure, interest or benefit of the person doing the drawing. It might enable them to explore and develop observation and interpretative skills to investigate and understand the world. Pupils are at pains to frame their thinking and to consider relationships between different elements.

Drawing as communication

Drawing that assists the process of making ideas, thoughts and feelings available to others. Here, the intention is to communicate sensation, feeling or ideas to someone else. It is likely that certain codes or conventions will be used so that a viewer will be helped to understand what is being communicated. It might be for an unknown audience. It might be to support group interaction, discussion or other learning activity.

Drawing as manipulation

Drawing that assists the creative manipulation and development of thought. Ideas are at an embryonic stage, unformed or only partly formed at the beginning of the process of drawing. Ideas take shape when the pupil experiences 'reflexive oscillation' between impulse, ideas and mark, receiving feedback from the marks appearing on the page, which prompt further thought and mark-making. Usually the drawing is one of a series where ideas are explored, repeated, refined, practised, worked over, discarded, combined, where alternatives are sought and alternative possibilities explored. This might be part of a fine art or design activity by an individual or part of collaborative work [7].

Assumptions that underpin the research are: drawing is the representation of ideas in symbolic form. It can be used as a tool of enquiry, comprehension and communication. It enables young

people to order and understand their experience, to shape ideas and to communicate their thinking and feelings to others. Just as different kinds of writing and speaking serve different purposes, drawing is used for a variety of reasons. Drawings need to be seen as conceptual tools, an aid to thinking, shaping and communicating ideas, and not just as an end in themselves. These assumptions will be reviewed and revised as the research develops. The broad working definition of drawing that has been adopted is '*making marks that have meaning*'

Research questions

The investigation seeks to identify ways in which drawing is used to support and enhance learning. Research questions include:

- How is drawing currently used as a medium for learning?
- What do young people learn through drawing?
- What drawing strategies are useful to promote learning?
- How might teachers and other educators support young people's learning through drawing?

The choice of content and style for a drawing as a means of study depends on its social role.

- Does it make sense to consider any means of expression or communication without also understanding its social context?
- Is it for the person doing the drawing to try to make sense of experience?
- Or is it to work for a group, making possible discussion and understanding between like-minded people?
- Or is it a focus for communication with people who may be unfamiliar with the ideas contained?

Understanding the educational value of drawing requires knowledge of the context in which pupils draw:

- What influences pupils' drawing?
What kinds of drawing are pupils exposed to?
What drawings are on display?
- How is the learning environment organised?
Are pupils working individually or in groups?
What materials do they use?
- What stimulus or reference material are pupils able to use, or do they work from observation, memory or imagination?
- Do pupils talk to each other or to the teacher?
How do they talk about drawing?
What vocabulary do they use?
- What kinds of interactions are there between teachers and pupils? Are there opportunities for questions, comment, feedback or critique?

Further questions arise about the experience of learning through drawing:

- What are pupils' perceptions of the value of drawing?
- How do pupils deal with mistakes, frustration or failure?
- How might educators improve their practice to help young people learn more effectively through drawing?

Participants

The *Power Drawing* team comprises the leader and an assistant, both part-time, supported by the Director of the Campaign for Drawing and an Education Advisory Group. In its first year, the programme has involved hundreds of educators in the research activity. These have been teachers in nursery, primary, special education needs (SEN) and secondary schools, educators in museums, galleries, science and environmental centres, as well as others in arts and community organisations in England, Ireland, Scotland and Wales.

Plans for the second and subsequent years suggest there will be a differentiated pattern of involvement. There will be some schools, institutions and organisations with whom the Power Drawing team will be able to develop a close working contact. A larger group will report to regional

co-ordinators, supported by the Association of Inspectors and Advisers in Art and Design (AAIAD) and agencies such as Engage. A much larger group may be able to maintain contact with the programme through *Newsletters* and *Briefing Notes*, and may be able to contribute reports on small-scale projects.

Research methods

The approach is based on action research, where educators are encouraged to take a critical stance to their work, to operate as reflective practitioners and to seek change and improvement to their practice. Educators in a variety of settings have been invited to generate evidence that shows how drawing has been used as a medium for learning. They have been invited to examine young people's use of drawing in a systematic way and to seek to extend its use across the curriculum to enrich pupils' learning. Participants have been helped to document their work, to analyse and evaluate it. It is hoped that ideas and techniques developed in one setting can be tested in others to evaluate their effectiveness and transference value.

The approach is firmly placed in the context of action research. This has gained momentum within the research community in recent years and has become increasingly popular as a focus for professional development. It is essentially a practical, problem-solving approach, which seeks to empower practitioners to research and reflect on their own practice. Action research requires practitioners to engage in developing a fuller understanding of their work through systematic enquiry, testing and careful evaluation as a basis for action. Development is supported through a succession of cycles of reflection and action. In this form of research, the study of change is preferred to the study of texts, the study of cases of practice is preferred to the study of experimental samples and the focus of enquiry is on practical issues as distinct from theoretical issues. Lomax suggests that the conduct of the investigation is controlled by participants themselves in a collaborative

framework of dialogue validated by colleagues and co-professionals.

- Action research is about seeking improvement by intervention.
- Action research involves the researcher as the main focus of the research.
- Action research is participatory and involves others as co-researchers rather than informants.
- Action research is a rigorous form of enquiry that leads to the generation of theory from practice.
- Action research needs continuous validation by 'educated' witnesses from the context it serves.
- Action research is a public form of enquiry [8].

Generating evidence

In the first year of the research programme, the aim has been to generate evidence in the form of drawings developed in a range of educational settings, together with interpretative commentaries. These provide contextual information such as the age of the pupil, the reasons for doing the drawing and the situation in which it was done. Some mention the kinds of support, advice and direction offered to the pupil. Where possible, educators and pupils reflect on what has been learnt from the experience. A variety of methods of documenting the work have been attempted:

- Questionnaires for pupils inviting comment on their use of drawing in schools and at home have been trialled.
- Interviews with teachers have been videoed.
- Drawing activities in schools have been recorded through digital means.
- Drawing in museums and galleries has been videoed.
- Cluster group meetings have been arranged for teachers to report on work in progress.
- Conferences have been used to establish contacts, widen the research base and engage a range of constituencies in discourse on learning through drawing.

- Courses and workshops have been used as opportunities for experiment or reflection.
- Research seminars have been organised as opportunities for meetings with critical friends for reflection and evaluation.

Supporting research activity

Usually, dissemination happens at the end of a project or programme. This has not been the case with *Power Drawing*. Documentation and dissemination of work in progress have been key elements in the development of the research, providing support and feedback for participants and creating a groundswell of interest and engagement from others. Communication has been by letter, email and print. Four *Newsletters* and three sets of *Briefing Notes* have been produced in the first year. *Newsletters* have explained the thinking that underpins the research and reported on work in progress. *Briefing Notes* have offered advice on research activity. More of each are planned as the research progresses to keep many teachers working in isolation in contact with the research programme. During the first year, teachers who were members of cluster groups in Bristol, Glasgow, Halesowen, Huddersfield, Newham, Reading, Swansea and Wednesbury were able to meet each term to discuss work in progress and develop ways of talking about the use of drawing as an educational tool. Teachers in Northern Ireland formed a loose network following introductory meetings in three Education and Library Boards.

The *Power Drawing* series was another means of communication and dissemination. This comprises a collection of small books, 24 pages, A5, and fully illustrated in colour, which offer a framework, provide a glimpse of the evidence that is being generated and show how the thinking is evolving about the use of drawing as a medium for learning. Two books have been produced so far:

- *Power Drawing* [1] set out the framework and the approach, emphasising the significance of drawing in general education

- *Start Drawing!* [9] reports on approaches to drawing in nursery and infant schools.

Both of these were funded by Binney and Smith (Europe) Ltd, makers of Crayola.

- *Image Banks*, currently at initial planning stage, will be funded by the Department for Education and Skills (DfES) and will be published in April 2003. It will show how drawing can be used as a way of engaging visitors with collections in museums and exhibitions in galleries.

Others are planned, but funding has not yet been secured:

- *Drawing in Primary Schools*
- *Drawing in Secondary Schools*
- *Space Exploration* will explore notions of space and place.
- *Dozens of Drawings* will explore the accessibility and versatility of drawing for everyone in everyday life.
- *Purposeful Visions* will focus on the uses of drawing in higher education and teacher education and explore links between manual and computer aided drawing.
- *Community Visions* will explore the value of drawing in linking the community with professionals in shaping the urban and rural environment.
- *Drawing Attractions* will focus on drawing as a way of interacting with 'visitor attractions' such as historic houses, architecture centres, urban studies centres, science centres, gardens, preserved railways, heritage centres and similar places.
- *Professional Practices* will show how people use drawing as part of their work: e.g. cartoonist, animator, court room artist, draughtsman, surgeon, architect, mathematician, biologist and other scientists, meteorologist, engineer, fashion designer, stage designer, navigator, builder and others.

The *Drawing Power* website has been used as a means of communication with a wide range of people outside the research programme and has enabled other researchers to make contact easily. Although writing of papers and articles generally happens at the end of a research programme, in the case of *Power Drawing*, it has been necessary to develop a rolling programme of writing from the beginning of the research to communicate with participants and potential collaborators. As part of the Campaign for Drawing, it has been important to try to develop a critical mass of people aware, interested and supportive of the use of drawing as a medium for learning.

The first year of the Power Drawing programme

The autumn term 2001 was taken up with establishing research contacts and launching the research programme. During the spring term 2002, energy was invested in generating work in schools. The main thrust of the effort in the summer term April–July 2002 has been to collect evidence of work developed in schools and other partner institutions in the first year. Participants were invited to collect examples of pupils' drawings and to provide short interpretative commentaries. The *Power Drawing* team has worked hard to ensure an efficient system of receiving, labelling and documenting drawings and reports. These were collected in a number of ways:

- Drawings by individual pupils done in class under the direction of the teacher.
- A set of drawings by a class, or perhaps a sample that revealed different strategies that pupils had adopted, or which showed different interpretations, skills or abilities or levels of confidence.
- Series of drawings done by individual pupils that traced learning sequences over time. This was evident in sketchbooks and art/design research notebooks that provided insights into strategies for reverie, investigation and experiment.

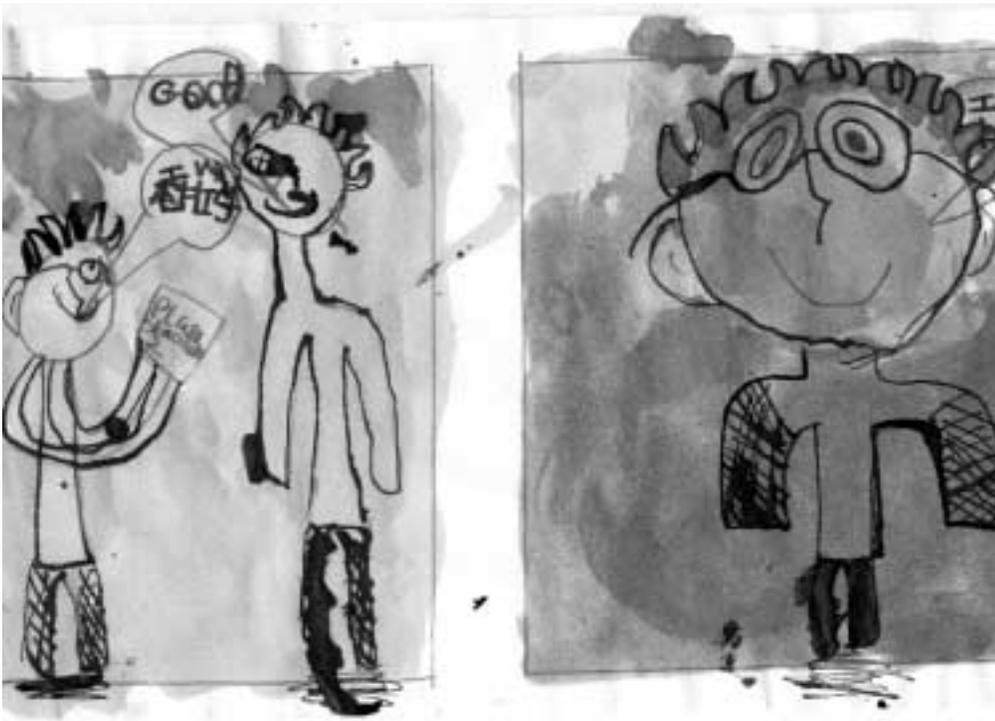




Left:
Drawing as
perception – head
Kind Edwards
School, Bath

Right:
Power Drawing
Rachel Browett
Year 5
Pen-Y-Fro School,
Swansea





Opposite Top:
Drawing as
interpretation
Power Drawing
Colsuma
Year 6
Christchurch
Primary School



Opposite Bottom:
Power Drawing
Laura Harris
Year 5
Christchurch
Primary School

Above Top:
Drawing as
manipulation
Power Drawing
Tollgate Primary
School, Newham

Above Bottom:
Power Drawing
Tollgate Primary
School, Newham

- Some pupils were also invited to contribute to the research by putting together a portfolio of the different kinds of drawing done in the course of a term. This included drawings done in lessons influenced by the teacher, drawing done in lessons not particularly influenced by the teachers, drawings done in class that were not necessarily part of the lesson, drawings done in other educational settings, drawings done at home and outside school.

In the interrogation of the evidence, drawings are not judged to determine how good or bad they are. They are scrutinised in order to understand what might be the educational value for the person doing the drawing. To do this, it is necessary to know something about the context in which the drawing was done and the reasons for doing the drawing. It may be important to know what was said or how the teacher supported the learning activity. It would also be interesting to know the challenge posed to the pupils, the satisfactions or difficulties the experience of drawing offered them, and the thoughts or feelings it encouraged. An explanatory or interpretative commentary is necessary to develop these understandings.

At the beginning of July 2002, the aim has been to collect as much evidence as possible from schools before it is lost in the general melee at the end of the school year. Evidence has been collected in the form of original drawings, photocopies, slides, photographs and digital images on discs and CD ROMs. Notes and lesson plans have accompanied these. More extended commentaries have proved invaluable in making clear the intentions that influence the drawings and revealing the strategies that have helped shape them. Nursery teachers have made excellent researchers, carefully retaining examples of their pupils' work, making notes from observation of pupils at work and keeping careful records.

Reflection on the use of drawing as a medium for learning

The evidence suggests that some areas of learning through drawing are well established. Observational drawing is very well represented in both primary and secondary schools and teachers report an increased use of sketchbooks. Most of the drawings collected can be categorised as drawing as communication, where pupils are at pains to reflect back to teachers what they have learned. Both teachers and educators in other settings generally locate drawing within art and design. Teachers who are using drawing in subjects such as geography or mathematics do not necessarily recognise drawing as an important element in their practice. In secondary schools, art and design teachers do not often take responsibility for visual education for pupils not involved in art/design courses or for promoting visual education across the curriculum. Many teachers feel constrained by the requirements of the National Curriculum, QCA and examination boards. In primary schools, literacy and numeracy have dominated teachers' thinking and drawing has been a neglected area. However, those schools that have developed drawing have found that there can be a close correlation between the development of verbal and visual literacy.

In primary schools, teachers and teaching assistants do not always have confidence and skills in drawing or know how best to support children's learning through drawing. It is difficult for them to evaluate and assess drawings, to give pupils feedback, and to help them improve pupils' drawing skills. Some teachers have found it difficult to understand drawing as a process for investigation, experimentation and reflection, where there may be unexpected outcomes and the learning activity is not under the control of the teacher. It is also difficult for them to conceive of drawing as a connecting strand in a sequence of learning activities. It has been very difficult for educators to articulate their understanding of the value of drawing as a tool for learning. Strategies for drawing are not generally explained to pupils

nor is their work often discussed. New questions that have emerged are:

- How might primary teachers gain confidence on supporting drawing activities?
- How might secondary teachers from different subject disciplines be helped to recognise the value of drawing as an educational tool?
- How might art and design teachers in secondary schools be encouraged to take more responsibility for the use of drawing across the curriculum?

Reflection on research

This first year has seen phenomenal growth and development of the *Power Drawing* programme. It has established itself as a presence in current education developments in different parts of the UK. It is difficult to separate the impact of the various elements within the Campaign for Drawing. Each has raised the profile of the importance of drawing within different constituencies. Through extensive publicity, The *Big Draw* has created a more positive perception by the general public of drawing as a pleasurable, fun and exciting activity, particularly in museums and gallery settings. The *Drawing Research Network* has brought together practitioners and researchers in higher education and has offered a fresh impetus and new focus for research. *Power Drawing* has created a more focused and serious regard for drawing as an educational tool amongst educators in both schools and informal education settings.

4,000 copies of the *Power Drawing* book have been given away or sold. It has been very well received and has proved helpful, with teachers using it as a guide to enable them to reflect upon their work. Its publication at the beginning of the programme was an important research strategy. It set expectations and raised aspirations. It provided a conceptual framework for thinking and talking about the use of drawing as a medium for learning. It has had an impact far beyond the participants in the action research programme. It has created a demand for more information, explanation and illumination.

It has secured support from a wide range of constituencies. 175 schools have been involved in this first exploratory phase of research, representing perhaps over 1,000 teachers, working with 30,000 children and young people. Educators in 20 museums and galleries have made a commitment to include drawing in their programmes and report back. There has been correspondence with tutors in 17 institutions of higher education. The speedy growth of the research has been both a strength and a weakness. The infrastructure to deal with so many participants spread over such a wide range of educational settings was not in place before the programme was under way and with such a small team, it has been difficult to ensure communication and effective support for all participants. The education programme has faced a number of exciting challenges:

- How to promote and support innovative practice in schools when there are so many other pressures on teachers' time and energy.
- How to deal with the practicalities of communication and the collection and interpretation of evidence.
- How to formulate strategies for teachers and their pupils to enable them to participate in the research.

Collecting the evidence from schools has not been easy. Although evidence of the use of drawing as a medium for learning was sought from across the curriculum, the bulk of the evidence that emerged was from art and design. Teachers are hard pressed to fulfil their teaching and administrative responsibilities and take on the extra work of documenting pupils' work. It has been difficult for many of them to collect the evidence required in the form of drawings and interpretative commentaries. This has been especially problematic for them when they were invited to do this through the use of photography and digital technology, rather than submitting original drawings. Many teachers have been unable to spend sufficient time on documenta-

tion and interpretation, which has impacted on the quality of evidence that it has been possible to secure.

Planning for the next research cycle, 2002–2004

The first year offered an opportunity to try out different ways of engaging educators in the research activity. The use of cluster groups with co-ordinators was partly successful, but teachers working on their own required a greater degree of contact. Many of the museums and galleries had not developed the use of drawing or participated in such a research programme before. Extending the research to higher education institutions has increased the need for support for students and tutors to engage them in the research programme and has stretched the resources and capabilities of the *Power Drawing* team.

The current challenge for the research team is how best to organise and store the evidence so that it can be interrogated. A digital archive is being developed, but often it is much more effective to work with the original drawings, as the quality of the material is better. However, copies and digital images can make comparison easier. The next phase of the research must permit a period of reflection and consolidation, to permit the interrogation of evidence generated this year. Further evidence gathering needs to be made to collect a wider range of examples from across the curriculum. In developing the next phase of the research programme, the following key points will need to be addressed:

- There needs to be a longer lead-in time to set up a safe infrastructure to support development and partners sought to help co-ordinate the involvement of teachers.
- Research activity needs to be built in as an integral element to participants' work programmes.
- The use of computers and websites as a research tool to document pupils' work will need to be developed, however, this will bring

a new set of problems for management and co-ordination.

- Regional co-ordinators will need to develop effective mechanisms to involve teachers in the research activity and will need clear guidelines for reporting.
- Participants require frequent feedback and a personal working contact with other educators and researchers.
- Every bright idea has a resource implication.

A pack of guidance notes for primary teachers, *You Can Draw*, will be trialled to encourage them to experiment with a wider range of drawing activities for a range of purposes in a variety of settings in the school. The notes will be distributed by Crayola and teachers will be invited not only to test the drawing strategies but to suggest new ones. The preparation of the book *Image Banks* will provide a short-term goal for the research activities of educators in museums and galleries. More focused contact will be necessary with colleagues in higher education.

A final publication is planned which will analyse and evaluate the research material. This will revisit the assumptions made about the educational use of drawing, will describe learning and teaching strategies and will feature case studies. A travelling exhibition is planned for use at regional events to launch the development and training programme. The publication and travelling exhibition will be prepared in 2004 for publication and dissemination in 2005 to complement other initiatives in the Campaign for Drawing. The strength of *Power Drawing* research will be to develop the stance of the reflective practitioner, where educators are willing to extend the boundaries of their professional practice and to share what they have learnt with others.

Extended notes on drawings

Drawing as perception

A pupil, Steph Walker, at King Edwards School, Bath describes her experience of experimenting with different strategies in drawing portraits suggested by her art teacher, Gill Reeves.

The exercise we did was to make us use our senses in drawing. We started with the drawings using a felt tip pen. It was a continuous line drawing, done without looking at the object. The object was friend's head and shoulders. The pictures were of a medium size. I was really tempted to look at the paper I was drawing on because I was worried that none of my lines would meet up. I did look down a few times and I was amazed what my picture looked like. In some ways I saw the likeness, but in other ways I wondered where some of the features had come from. As I started to work on my drawing and fill in gaps with colour and pattern, it started to look more and more like the person I was drawing. We then drew more pictures, this time using two felt tip pens at the same time. I was starting to use my senses to draw now, rather than use my memory to draw from. My perception of drawing has changed a lot and now I can see that there are different types of drawing, rather than just the realistic type of drawing. I can now start to understand different artists' work, which I did not understand before.

Drawing as interpretation

Primary pupils from a number of different schools were inspired by the work of Josef Herman in their response to the landscape where he lived and worked. In their *Artpack, Josef Herman in Wales*, Lynne Bebb and Carolyn Davies advise primary school pupils to keep notebooks and sketchbooks:

Using memory was an important part of Josef Herman's work and he used his diaries to record scenes, landscapes and people. The notes that he jotted down helped him to recreate his memories in his paintings.

Drawing as manipulation

Kate Hall explains how cartoon strips were developed by her six year old pupils at Tollgate Primary School in Newham.

The children were shown work by different illustrators and artists. They looked at cartoons from magazines and focused on where the artist had used lines to show movement. They discussed the use of pen and ink. The first stage was to copy an illustrator's example and try to match its style – for instance, no background or marks to suggest movement. The next stage was for pupils to sequence their own cartoon images using pen, black ink and coloured inks. They split their paper into three or more boxes and were told to keep the style of drawing the same in each box. The children talked about their experience of using pen and ink and decided that it was easier to use black felt tip pens.

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