

Judith Robinson PhD Proposal M1 PDF

Praxis and Practice – supporting improved teacher wellbeing through reengagement with their personal arts practice.

Abstract

Education is vital to Australia's national success and teachers are the number one in-school influence on students' successful outcomes (Clare, 2022). There is a nationwide teacher shortage, with teachers of all experience levels leaving (AITSL, 2024, p. 52). Teachers often leave due to teacher burnout, that leads to poor levels of well-being (Lemon & Turner, 2023, p.3). The well-being and attrition of mid-career Visual Arts teachers is underrepresented in research (Aguila & Edilberto, 2024, p. 211). The Arts in secondary schools encourages the holistic growth of self-expression, creative thinking skills and students' development of empathy, and can lead to stress reduction. If it is vital that all students benefit from the transformative qualities of being creative (Mansour, 2025, p164), then experienced Visual Arts teachers, could also derive the well-being benefits of reconnecting to their personal creative practice, that may have been the initial reason they chose to become teachers (Sanford, 2017, p.9). Early-career Visual Arts teachers, who continue their creative practice, experience higher levels of self-efficacy and authenticity in their teaching and are more likely to remain in teaching. This cohort experienced increased well-being levels, from producing as little as one artwork a year (Morris & Imms, 2019). Mid-career Visual Arts teachers may also benefit from reengaging in a small creative practice. They will be invited to trial a six-month reconnection to their arts practice. This study Qualitative Narrative, Arts-Based Education Research Inquiry (Greenwood, 2019) will support mid-career Visual Arts teachers to reengage in their creative arts practice. Their subjective well-being will be reported in interviews at the beginning, middle and end stages of the 6-month trial and shifts analysed.

Personal Background

Everyday life observations are valuable and provide insights to our reality, this is known as an emic perspective (Pilarska, 2018, p. 149). As a Visual Arts teacher, this research journey is personally meaningful to me. The themes in this proposal have been a part of mine and my colleagues' experiences.

A narrative vignette, the start of the researcher's journey.

I watched the Music Department present performances at school assemblies. I saw teachers playing musical instruments alongside their students and other teachers singing with their students in choirs and groups. I admired these teachers, who could role model their love of music so obviously to their students and school. I compared this display of being immersed in the praxis that you teach, to visual arts teachers, who may have forgone their own personal artistic practice over their years of teaching. I wished that I had been more open about my arts practice and had used this as part of my teaching pedagogy, in order to maintain it.

Sound teaching pedagogy combined with artistic practice can benefit a Visual Arts teacher's positive self-efficacy in their dual skills identity, and this can be beneficial to the classroom experience of both teachers and students (Withers, 2019, p.2). This is a pivotal problem for the Visual Arts teacher to confront, how they can accommodate the demands of their dual identity, to achieve that balance in their teaching experience. This study will investigate strategies from research where an artist-teacher can be encouraged to nurture the

connections between both identities and emphasize the importance of the practical artist identity that is not encouraged by schools, once a student becomes a teacher (Sheridan, et al., 2022, p. 22, Royoo & Rocha, 2028, p. 254).

Background -The Australian Education Context-Teacher Attrition

It has been regularly reported in the news that widespread teacher shortages in Australia are occurring, due to teacher attrition, and that this has reached crisis levels (7 News Australia, September 2024). It is therefore vital that experienced teachers are retained, as they are leaving the system, before retirement age (AITSL, 2024, p. 62). Teachers in the midcareer cohort expressed heavy workloads, often not related to their teaching, as a reason for considering leaving (Stacey, et al., 2022, p.774). The 2024 AITSL report found that a proportion of teachers had not yet acted on this consideration, so there is an opportunity to create initiatives to promote teacher well-being and job-satisfaction, in the hope that these valuable, experienced teachers will remain (AITSL, 2024, p. 63).

Since 2018, the additional workload for teachers across the school levels, has increased by 86%, with over 50% of teachers considering leaving, to regain a better work-life balance (Henebery, 2024). There is not a lot of will from the education administrators to offer some form of respite to teachers, on this issue of workload, even though they are aware of the growing teacher shortage crisis. Education administrators often expect teachers to somehow cope with the demands, as they consider low levels of well-being and burnout to be an individual's problem. This is known as "Cruel Well-being" (Henebery, 2024).

Relating current teaching conditions to Visual Arts teachers' experiences, in their first five years of teaching, their artist-teacher dual identity is superseded by the teacher side of their identity, due to the many responsibilities of teaching. The Teacher as Practitioner programme longitudinal study found that Visual Arts teachers, creating as little as one resolved artwork in a year, were able to maintain their positive efficacy as an artist-teacher and reported that they were not as likely to consider leaving the profession (Morris & Imms, 2021, p. 468).

Specific Issues in Visual Arts Teaching

The teaching of Visual Arts differs from other subject areas in the secondary school and presents unique positive and problematic aspects for teachers. Research on the well-being and job-satisfaction of teachers in the present education system, reports class sizes, student behaviour and lack of agency in one's teaching, due to workload demands, impact negatively on all teachers, early and more experienced, and are common reasons for teachers of every discipline considering leaving the profession (AITSL, 2024, p. 60).

A specific issue in Visual Arts teaching is that of teacher identity. Early career Visual Arts teachers are motivated to teach Visual Arts because of their passion for creating artworks, but a creative practice can fall away when administrative duties and other life situations impede on one's time and energy (Withers, 2019, p. 6). It can be common amongst all teaching areas in the secondary school that expected ideas of teaching a favourite subject from school, is vastly different in reality (Braun & Oosterheert, 2024, p. 3).

Problems cited by early career Visual Arts teachers was isolation and a feeling that the general school community did not see their subject as being as important as other subjects (Braun & Oosterheert, 2024, pp. 1- 4). These isolation and status issues may continue through a Visual

Arts teacher's entire career and perhaps, as more experience is gained, these feelings can be ignored, rather than resolved (Braun & Oosterheert, 2024, p.13).

Interventions and programmes to support the well-being and job-satisfaction of beginning teachers, in their first five years of teaching, are limited, even though there is more research conducted on early-teacher retention. After the first five years, support for teacher well-being diminishes substantially and this is the case for the remainder of their careers (Morris & Imms, 2021, p.465).

Teacher Burnout and Teacher Well-being and Creativity

One of the main contributing factors to teachers deciding to leave the profession or expressing feeling low levels of job satisfaction is Teacher Burnout. This is the experience of emotional exhaustion and being overwhelmed, emanating from one's work. Although there are varied indicators of Teacher Burnout, some teachers may experience a negative response to the teaching of students, low levels of commitment to their jobs, absences from school and poor mental health (Madigan, 2021, pp.6,7).

Well-being can be summarised as encompassing a person's level of happiness and satisfaction (Al-Hendawi, 2024, p.1). Teacher well-being is complex, as there are many tasks being demanded of them that take time and energy away from the teaching of their students (Lemon & Turner, 2023, p.1). Subjective well-being is a personal evaluation of how an individual reports their feelings of general happiness and job satisfaction. A positive subjective well-being can help to reduce the effects of stress and burnout (Carroll, et al., 2022, p. 445).

Creativity is the engaging of original thoughts and ideas to create artefacts and to problem-solve and can be applied to our professional lives and everyday creative pursuits. Being creative can enhance one's well-being, and positive feelings of well-being can enable us to be creative and inventive, therefore being reciprocal in relationship to each other (Acar, 2020, p. 3). This can be directly related to experiencing the "flow state" of engaging in creative, diverse tasks that can reduce stress due to one losing track of time in their creative undertaking (Tan, et al., 2021, p. 10).

Recent Arts-based Research Studies

Arts-based research is qualitative research that uses the arts to explore complex situations, through a range of arts methods (Chilton, 2014, p. 192). The arts can evoke emotional and intellectual responses to a topic (Greenwood, 2029, p.1). The arts have much to contribute to educational research. It can involve creating poetry, visual images, drama and music and these artefacts can add understanding, meaning and perspective to a research topic. Art making can play an important role in interpreting information from the inquiry (Cahnmann-Taylor, 2013, p. 21).

A Visual Arts teacher who maintains their practice in the first 5 years of teaching, within a supporting arts community is more likely to envision themselves remaining in the profession (Morris & Imms, 2021, p.1). The "Teacher as Practitioner" is a study focussed on early career teachers and would be equally as relevant to mid-career teachers, to encourage and support them to include an ongoing personal praxis into their time.

The Digital Sabbath initiative (Paris, et al., 2022, p.99), asked participants to set aside a certain time each week to disconnect from distracting devices. It was a time for Visual Arts teachers to reflect and immerse themselves in the creative process, although there was no expectation for the participants to create artworks, they were reporting on the disconnecting process itself. Bandura's theory of self-efficacy outlines the importance of setting goals in stages to achieve an ultimate competency. Smaller, achievable goals attainment build up to more significant accomplishments (Bandura & Schunk, 1981, p.2), as was evidenced in The Digital Sabbath study. The participants reflected on their time in this initiative and some reported that they felt increased levels of well-being. The goal setting to rearrange one's time to engage more in creative pursuits by cutting back on screen time, will be a strategy encouraged in this research.

Self-Efficacy and Self-Determination Theory and how it is important to this study

Self-efficacy relates to an individual's or, in this case, a teachers' self-belief in their own teaching performance and ability to cope with the many aspects of such a demanding and varied profession, because they have demonstrated competence in previously (Toe & Longaretti, 2022, p.2). Teachers who possess a high level of self-efficacy (Bandura & Schunk, 1982) in their teaching abilities and effectiveness, are more resilient to work stresses, have a higher level of job-satisfaction and expect that they can generate a greater level of achievement from their students. When self-belief in one's abilities to cope begins to wane, due to excessive work demands beyond one's control, well-being and job-satisfaction diminish also.

Self Determination Theory (SDT) states that for people to achieve satisfaction in the workplace, they need to achieve autonomy, competence, and relatedness. All three of these factors can be linked to addressing the current issues in teaching and more specifically, Visual Arts teaching. Autonomy is allowing a professional to have freedom in their decision making and the planning of their daily work duties, competence refers to a teachers' aspirations to continue improvement and success in the workplace and develop skills and abilities, which can relate to an art teacher's practical and pedagogical skills, and relatedness is a meaningful connection to others. If these three aspects of needs satisfaction are achieved, a teacher will be self-motivated and be able to cope better with changes and pressures in the workplace (Gunasekare, 2016, p. 59).

These SDT satisfaction needs also relate to an individual's sense of well-being. How does one develop tools and interventions to improve a teacher's motivations and progress in a practical sense? There is a contrasting sense of motivation in teaching, where one feels they are being controlled and have a lack of agency in their jobs and the other end of the motivational scale is where a teacher has autonomy and the freedom to make choices (Howard, 2020, p. 847). If individuals feel autonomy and competency as professionals, through intrinsic motivation they will be successful educators, they will see the uninteresting, unrelated tasks demanded of them, as a part of their job that they will have to perform. This does not in any way mean that excessive demands in a school should not be addressed by administration, it just means that if a teacher can feel more fulfilled and confident in their abilities, that this is a stronger influence on their overall well-being, as they have a strong sense of identity and self.

External regulation is a type of extrinsic motivation that can lead to stress and anxiety in the workplace. It refers to a reward/punishment model that completely takes away an individuals' autonomy, such as taking on extra workloads to avoid negative consequences in one's workplace. Although these tasks get done, the individual teacher can feel less engaged in the

overall job. It affects all aspects of their teaching and is detrimental to their well-being. Working under a model of external motivation can even affected people's quality of life, away from the workplace (Howard, et al., 2020, p. 849).

Gaps in research information

In current research, early career teacher well-being and retention was an important study focus, due to widespread teacher shortage issues (Clare, 2022). There is a gap in the mid-career Visual Arts teacher's experience and information about whether there is a lack of a personal, creative practice, and if this has negatively impacted on their teaching identity. It is their voices that will be heard in this Narrative, Arts-based Education Research (Cresswell & Poth, 2018, p.138).

Research Objectives

- Investigate whether there may be benefits for teacher well-being in the mid-career cohort, from reengaging with a creative practice.
- Investigate the benefits to mid-career Visual Arts teachers well-being, by their participating in an online community of practice, that facilitates reengagement and supportive connections.
- Provide supportive strategies for midcareer Visual Arts teachers to reconnect to their visual arts practice and that these experiences may change habits, where time is made for a more regular creative practice, and that this will improve their well-being and job satisfaction.
- Circumvent mid-career Visual Arts teachers' decisions to leave the profession, through strategies of practical engagement and online, supportive connections to peers in the study group.

Research Questions

1. How did the trial of reconnecting to a regular, personal creative arts practice affect the teachers' feelings of well-being? Will this reconnection to a Visual Arts Practice be ongoing?
2. Can the engagement in online Visual Arts teacher communities contribute positively to Visual Arts teachers' well-being?

Significance

As Visual Arts teachers, their colleagues, students, and education systems are the main stakeholders in this study, a student's education can be benefitted by being taught by teachers who are not suffering from a low level of well-being and not considering leaving. Teachers deciding to remain in the profession will add to the stability of the education system.

The loss of a creative practice may diminish a Visual Arts teacher's self-efficacy, a reengagement in a creative practice could empower a reconnection to their love of teaching. Visual Arts teachers can be motivated to make time for their creative pursuits that could lead to an enhanced sense of subjective well-being. This study will investigate the impact of

applying strategies to recalibrate the use of a Visual Arts teacher's time and energy to engage in creative pursuits.

This study may also be broadened to influence schools to provide mid-career Arts teachers with more professional development that focuses on enhancing subject-specific knowledge on content and pedagogy and ongoing support.

Research Methodology and Methods

The overarching philosophy underpinning this Qualitative, Narrative study into Visual Arts teacher well-being is Freire's Critical Pedagogy. There are oppressive structures in today's education system and if teachers cannot dialogue and be heard, they will see leaving the teacher workforce as their only option (Freire & Macedo, 1999, p. 50).

This mixed-methods, Qualitative, Narrative, Arts-based Education Research study will focus on the current educational issues of teacher attrition, teacher well-being and burnout, in the experienced (10+years) Visual Arts teachers cohort. It is based on the interpretive models of pragmatism and social constructivism as there are many individual ways to address problems in the education system, and experiences from participating teachers will add to the knowledge of the problem from diverse, personal viewpoints (Leavey, 2018, p. 312). This research will be carried out in a pragmatic approach through steps and procedures to obtain information in differing ways (Cresswell & Poth, 2018, p. 87).

This 6-month intervention study will document online interactions, creative artefacts, and interviews as tools to collect data. Teachers who want to reconnect with their creative practice, will commit at least 3 hours a week to this endeavour. They will be provided with SDT strategies to be able to recalibrate their time and efforts. They will also be asked to participate in posting responses and progress photos of their artworks, to an online network in which they are encouraged to participate each week and to interact with the other participants (Cresswell & Poth, 2018, p. 289). Artworks created by the researcher will visually document interview responses in the arts-based component of the study (Leavey, 2018, p. 314).

Visual Arts teachers participating in this study will be given a voice through their participation in the following research tools-

- Interviews
- Participating in a social media online community
- Creating their own visual arts works and speaking about them in the interviews and online.
- Viewing researcher's arts-based interpretations of participants' interview responses
- Participant responses to the researcher's artworks, during interviews.
- Participating in an exhibition of their artworks created during the research participation.

Arts-based Education Research

Focussing on Visual Arts, can add a unique dimension to information contributed by participants, focusing on conveying senses and emotions, rather than just intellectual responses (Greenwood, 2019, p.1). It values individual's contributions in an aesthetic means, rather than only written, spoken and statistical reporting methods. As participants will be creating artworks, this experience will allow them to consider the visual processes and to truly reflect on what they are wanting to convey (Morris & Paris, 2021, p. 100). The researcher will also be involved in the creative arts-based process by producing a set of artworks based on

the collation of participants' responses in the initial interviews. This process allows for true reflection on participant responses and how to work through the cognitive approach of representing participants' words in visual metaphors and communication methods (Greenwood, 2019, p.7).

Semi-structured Interviews and Data Analysis

Interviews will provide data to study the participants' narratives. Responses to arts-based experiences and social media posts analysis, will also be used to complete this mixed-methods, arts-based educational research study (Alshenqueeti, 2014, p.43). A series of 3 semi-structured interviews will be conducted in this study -at the beginning, middle and end stages, to gain insights into the feelings of the 15-20 experienced, Western Australian, mid-career Visual Arts teachers. The interview questions will be related to their teaching situation, teaching pedagogy, and the maintaining of their creative skills for their teaching and for their own personal satisfaction and well-being (Cresswell & Poth, 2018, p. 109).

Semi-structured, open-ended questions can create a conversational approach, where interesting responses can be expanded with further explanations and follow-up questions. Interviews will be approximately thirty minutes duration. The questions will be short, and responses will be briefly recapped at the end of the interview for the participant to approve the accuracy- member checking (McLeod, 2024). Before the interview takes place, a pilot or trial interview can be conducted with a supervising academic, to check interview questions, styles, and topics. Also, a checklist of topics that need to be covered, can be brought to the interview, and brief notes taken throughout. This allows for more informality in the interview (Alshenqueeti, 2014, p.40).

Each recorded interview will be transcribed verbatim and key words located, then thematic analysis will be conducted. Reports will be written for each interview, containing questions, main themes, content, and coding, which is finding meaningful patterns in the data, and classifying and ordering data. An outline of the interview methodology and a summative discussion of interview interpretation and participant shifts will be reported (Alshenqueeti, 2014, p.42). Shifts in responses and attitudes may occur over time and this will be highlighted—due to the reflective process of study.

Member checking is a qualitative research technique where researchers share their findings (e.g., interview transcripts) with the participants who expressed their experiences. Participants can validate the accuracy of the researcher's understanding and interpretation of their words and provide further context or refine the researcher's interpretations. This encourages a sense of trust and authenticity between the researcher and the participant (McLeod, 2024).

Online Group Connections and Data Analysis

As learning involves people constructing new knowledge and experiences for themselves from their connections to others, a closed online community social media page will be used to bring the group of Visual Arts teachers together, to share their art making experiences through posting artwork photos and comments (Kiernan, et al., 2020, p.2). Interactions between teachers in the research group, can address common experiences and issues (Utech & Keller, 2019, p.108). Siemen's Theory of Connectivism (Siemens, 2008, p.2), states that online communities and networks are a significant tool of learning, support, and collaboration. It is envisioned that the social media page will be an engaging, participatory, active online environment.

Participants may choose to use screen or actual names. The researcher will know who all the participants are. They will be asked to post at least once a week and they can also respond to at least other members' posts. Participants can first introduce themselves and then begin posting. Instructions and links will be emailed, to join the online group. Photos of artworks, inspirations, and comments can be posted. Participants will be informed that this page will be monitored by the researcher. Content and engagement will be analysed. Sentiment Analysis, the positives and negatives in comments and Word Analysis, the frequency of particular words and phrases, will be used to draw insights from the group experiences during the 6 months of creative practice participation. Themes and conclusions will then be established by using Word Cloud diagrams (Snapp-Childs, et al., 2025), a page of written or typed words and phrases in a cloud-type cluster, then word connections derived from this diagram. The researcher will be an analyser and observer and not a participant in this social media process and will continue to communicate to the group and individuals by email. A report on this aspect of the study will be written at the end of this participation cycle.

Visual Art Exhibition/ Display Strategy

Teachers in the study, will work on art pieces of their choice, to be collected within 6 months of starting. A minimum of one artwork will be requested. Artworks will be collected and displayed in an exhibition at a local gallery and there will be a brief opening ceremony, where participants may wish to meet in person. The researcher will also be participating in the arts-based component of this study, by creating a set of paintings that visually represents the ideas and responses provided by the initial and final teacher interviews.

Setting and Participants

Purposive sampling is the study of a particular focus group with specific characteristics relevant to the study topic (Alshenqueeti, 2014, p.40). The structure of the research group will be -Visual Arts teachers with ten years' experience or more, currently in the secondary education system, who have lost connection to their Visual Arts creative practice and would like to participate in an opportunity to reconnect to their practice. Professional Arts Associations will be the source of locating suitable participants.

Data Collection

The initial outline of the research will be emailed to each participant, with personal information to be emailed back to the researcher. Digital files will be kept for each participant. Three Teams interviews will be conducted and recorded at the beginning, middle and end stages of the research. This word-based qualitative data will be transcribed, coded, and analysed. Open-ended questions will be used. In this study, the interview will consist of no more than 4 questions and no longer than thirty minutes. Data will also be collected and analysed from the social media page interactions. The files will be confidential, with only university supervisors having access (Cohen, et. al., 2011, p. 393-413).

Data Collection Plan

Create physical and digital files for collecting data			
Data Collection	Procedures	Data Examples	
Phase 1	*Find participants *Email out instructions & procedures to participants. Interview 1 –Your story-experiences as a visual arts teacher & creative practice.	* Interview 1 -notes, transcribe & analyse	*Participants begin creating artworks of their choice.
Phase 2	Researcher arts-based work to reflect themes from Interview 1 responses.	*Artistic Expression- Artefacts created by researcher, based on Interview 1 themes.	*Email photo of researcher's painting to the group to elicit comments/responses as to how the participants may relate or interpret this work in relation to their experiences shared in Interview 1.
Phase 3	Interview 2 – Middle stage of intervention trial. How does it feel to create artworks?	*Transcribe & code interview 2 *Group social media Page - Post Photos, comments, questions.	*Participants' reflections on group social media page *Analyse social media activity *Email photo of researcher's painting to the group to elicit comments/responses as to how the participants may relate or interpret this work in relation to their experiences shared in Interview 2.
Phase 4	Participants share a photo of their artwork and a personal analysis statement about their work with the researcher by email. A statement format will be emailed to participants.	*Document all artwork photos	*Notes on personal statements and artworks photos from participants.
Phase 5	Art Exhibition of participants' artworks Interview 3 -How do you feel about the research participation? Report on subjective well-being. Follow up email questionnaire -6 months after participation has ended. Complete research report/ exegesis.	*Art Exhibition of participants' & researchers' artworks. *Photos of event. *Transcribe responses. *Art Exhibition attendees feedback forms	*Transcribe notes -Interview 3. *Begin data collation work and write up. *Email photo of researcher's painting to the group to elicit comments/responses as to how the participants may relate or interpret this work in relation to their experiences shared in Interview 3.

Data Management Statement and Data Storage

Interviews, photos of all artworks from researcher and participants and other reporting data can be stored on a local computer hard drive and copies made of all documents and photos. A shared drive file can also be created for research supervisors to access (Curtin University Research Data Management, 2021). Participants will be the owners of their artworks at the end of the research. Each participant will have a file of their responses and artworks photos kept on a local and shared drive for only supervisors and researcher to access (Hart & Barmby, et al., 2016, p. 12).

Ethics Statement

Questions about work and life may be sensitive. Ethical considerations ensure that the welfare, privacy, and respect of participants contributions will be prioritised, and representing participants honestly, accepting unexpected responses that may not support the study premise, but may introduce alternative viewpoints. Participants' welfare and privacy will be considered in relation to the social media page and art making phases of the study. Participant's viewpoints and permission will be sought at all stages of the research, and they will be completely and clearly informed (Cohen, et. al., 2011, p. 407).

Proposed Budget

Expense Type	2025	2026	2027	Total
Art Supplies	Journals	Arts Materials for participants & Researcher		\$1000
Transcribing Software Express Scribe Transcription Software.				\$100
Portable Hard Drives				\$200
Conference attendance fees		Arts Education Conference		\$500
Exhibition Opening & Installation of artworks			Curtin Gallery & Opening Night Drinks & Snacks	\$500
Total				\$2300

Timeline (8 years maximum – Part -time)

2025	Jan	Feb	Mar	Apr	May	Jun	Jul	Aug	Sep	Oct	Nov	Dec
Literature review & proposal writing PowerPoint presentation preparation												
Milestone One- after Introduction Unit - June 17												
Application for Ethics approval												
Participation Recruitment												
Initial Outline of study email to participants												
2026	Jan	Feb	Mar	Apr	May	Jun	Jul	Aug	Sep	Oct	Nov	Dec
Interview 1, data transcribing & analysis												
Send journals to participants Participants begin working on artworks												
Interview 1 -synthesis arts-based response works & didactic panels												
Introduction of the group Facebook page Weekly transcribing and analysis of posts.												
Interview 1 -Arts -based works refinement & participant review.												
Interview 2, data transcribing & analysis												
Interview 2 -synthesis arts-based response works & didactic panels												
Interview 2 -Arts -based works refinement & participant review.												
Art Exhibition of participants' artworks Visitor feedback question survey End of required artistic participation.												
Writing up of research progress.												
2027	Jan	Feb	Mar	Apr	May	Jun	Jul	Aug	Sep	Oct	Nov	Dec
Interview 3, data transcribing & analysis												
Interview 3 -synthesis arts-based response works & didactic panels												
Interview 3 -Arts -based works refinement & participant review.												
Milestone 2 -Mid candidacy												
Writing up & collating all information gathered -individual and group files.												
2028	Jan	Feb	Mar	Apr	May	Jun	Jul	Aug	Sep	Oct	Nov	Dec
Questionnaire emailed to participants- a final follow-up.												
Final work on all researcher artworks & didactic panels.												
Researcher artworks exhibition.												
Exegesis Writing & Collating all data												
Milestone 3 -Creative Practice Thesis												

Follow-up Email Questionnaire

A follow up, brief emailed questionnaire will be sent to participating teachers 6 months after their part in the research is concluded to gain insights into the longer-term effects of participating in this research.

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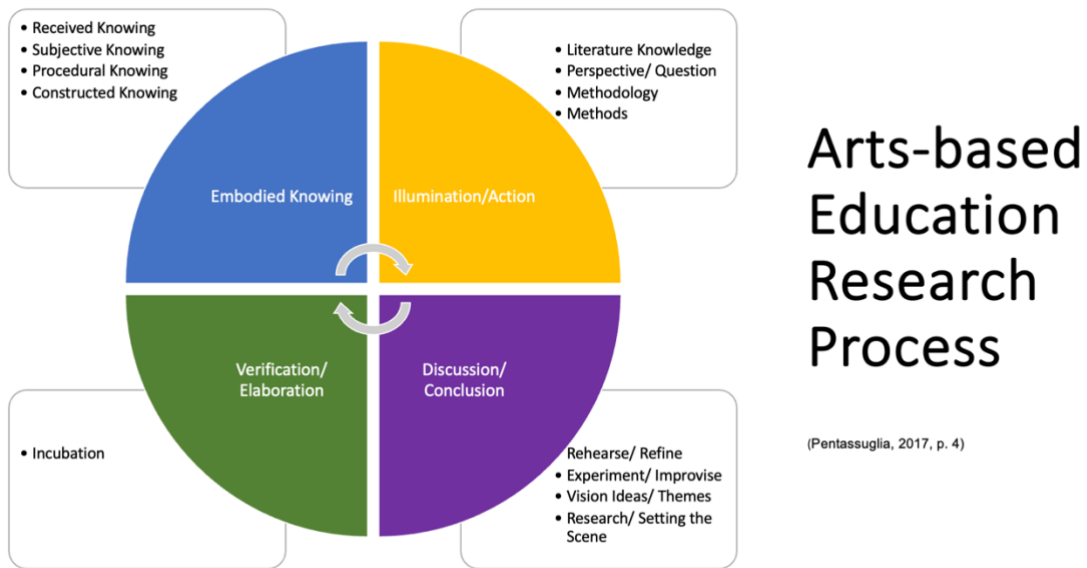
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Appendix 1



Appendix 2

Autoethnographic trials of artwork creation- I have recently started to use my own experiences to create artworks (Leavey, 2018, p. 142). I have not made time for creative practice in a long while and have enjoyed this recent experience immensely. I feel like I am starting from very little skill and am using simple drawing media, such as felt pens, coloured pencils, and water colour. I will move on to using paints next, as I continue this reengagement. These drawings are works in progress or practice pieces. I am growing in confidence and enjoyment every time I sit down to draw.





