



ebb & flow

ebb & flow

Teacher 
As
Practitioner

Research catalogue of the sixth annual Teacher As Practitioner/Teacher Artmaker Project exhibition.

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studioFive, Kwong Lee Dow Building, The University of Melbourne*

*Edith Cowan University exhibition curators: Jana Braddock & Julia Morris
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Cutorial Statement

Danielle Fusco
University of Melbourne

The 2017 TAP exhibition is an amalgamation of creative works by science and art practitioners, exploring the idea of ebb and flow. In its literal sense, this term refers to recurrent patterns of coming and going, decline and regrowth. In many ways one's practice as a teacher, an artist, a scientist, or a combination of all of these things, brings with it a sense of push and pull as one strives to maintain one's own private practice in partnership with quality teaching; each necessary for the enrichment of the other. As artists and scientists may simultaneously identify as students and teachers, as well as innovators and inventors, they traverse many different 'worlds' within their daily life. The exhibition aims to explore this through the notion of ebb and flow as reflective of one's sense of self within a contemporary, multi-layered life. The works contributed showcase the product of creative and/or scientific practices, the coming and goings of inspiration, and the process of learning to identify as a 'practitioner' within all the complexities of the term.

The inclusion of scientists alongside visual artists for the first time since TAP was conceived aims to bring about a meaningful communion between disciplines by way of initiating a new dialogue and creating opportunities for collaborations to occur. This allows practitioners within their specialised fields, to look beyond their institutions, private studios or labs, and respond to the significantly broader context of practice in the art/science world, as well as examine how they see themselves and their work, within this wider framework. The growing interest in interdisciplinary research and the development of the cross-pollination of art and science in the 21st century highlights the importance of looking beyond what we know, and engaging

with the experience and skills of others to enhance our own knowledge and way of working.

The role of the artist and scientist is to understand and critique the issues relevant to contemporary society in which they live and work. Today, this includes challenges such as "establishing sustainable environmental practices, spreading global scientific and artistic literacy, creating technological equity and encouraging freedom of thought and imagination."¹ I now select contributions of several exhibitors from the Edith Cowan University and the University of Melbourne exhibitions to discuss briefly. From this it becomes evident how these huge overarching themes can filter down to become relevant to each individual in specific ways.

Susan Robson's artworks are drawn from the ebb and flow of her daily routine, and the struggle she faces within the domestic space she occupies. Within her daily life this space is both ordinary and constricting, as her art making occurs only in the stolen moments amongst the jumble of the dining table, the kitchen bench or between the folded laundry. The challenges of the ebb and flow of time to be creative is a struggle that Julia Morris's work explores also. Derived from the little time she has to be creative, Julia's work is inspired by her garden, which gives her the energy she needs away from the fast paced world of academia. Kim Bruce similarly investigates this idea of human connection with environment, though on a more spiritual level, by drawing on the story of a female Spirit Inkosazana who, in Zulu culture, made maize grow.

Many practitioners search deep within themselves to understand the meaning of ebb and flow. Josephine Lundy's *Changing Tides* for example,

1 Leonardo, n.d., 'Our Mission', viewed 11th September 2017, <https://www.leonardo.info/mission>

is a reflection of her life, within which she identifies as both an artist and a teacher. Josephine's prints portray mixed feelings of melancholy and isolation as well as immense pride and affirmation, all of which are emotions she has felt as part of her journey to date. Megan Cassidy's visual compilations are also drawn from her definition of self, and the multiple roles she fulfills as a graduate teacher, artist, designer and wife and how this has impacted on her artistic practice.

Ebb and flow is also evident within our thought processes as explored through Linda Hogan's etchings, which derive from a place of stress. Gradually the repetitive stylus marks, and the meditative method of inking and pressing give her the opportunity to empty her mind and focus simply on process. The symbiotic relationship between ephemeral thoughts and physical making is similarly inherent in Dion Tuckwell's art/science work which looks at the collaborative space of generative design and how this can enable a synthesis of creativity and handling of materials in practice.

There are many other exhibitors not mentioned by name here, but all are equally valued for their expression, imagination, experimentation and inquisition², all of which are integral to this exhibition, as well as to the science and art disciplines in the wider context. Thus, by showcasing the works of so many diverse practitioners, we are able to critically examine the interplay between creative processes, and seek to discover why it is so important to open up communication between teachers, artists and scientists. In doing so, this exhibition entitled 'Ebb and Flow' endeavours to enhance the curiosity, research and educational practices of all involved, both exhibitors and visitors alike.

2 Sci Art Sci, 2012, 'Emotion in Art and Science', viewed 11th September 2017, <https://sciartsci.wordpress.com/>

studioFive TAP 2017

Kim Bruce

This work, titled "Connecting With Our Environment", was inspired by my curiosity in the role of 'place' in education. This curiosity was initiated by a student I used to tutor in South Africa. We always had our lessons at her home, which is a place of safety for young girls who were abandoned, raped, abused or neglected. One of my very last lessons with her, she asked if we could have it outside in a field nearby. She explained that her grandmother told her a story of a female spirit Inkosazana who, in Zulu culture, made maize grow. Inkosazana would come by and the land was flowing with energy and growth would begin. She was then celebrated in spring and harvesting would begin once the sangoma felt her energy ebb.

Kim Bruce is a graduate science and biology teacher and practising photographer. She has been in the photography industry for 5 years. Since completing a Bachelor's degree majoring in Human Physiology (University of Pretoria) and a Master of Teaching (Secondary) from Melbourne Graduate School of Education, she has been on a passionate pursuit of merging art and science in the classroom.



*Connecting With Our Environment
Photographs
45 x 20cm*

Ysabelle Dauguet



Space 1
Acrylic and oil on canvas
30 x 30cm

I am inspired by my surroundings, location, the built environment and the human experience of space. As an artist, it is important to continue making and taking risks to challenge myself and work towards a new body of work for upcoming exhibitions. I am interested in the notion of encountering new surroundings. I continue to be fascinated by the city in flux and environments continuously evolving and the rapid growth of population. I was an artist before I became a teacher and my goal is to maintain an artistic career as well as teach full time. Being a practicing artist allows me to mentor my students and share my passion in the most authentic way.

I graduated at Monash University in 2011 with a Bachelor of Visual Arts with First Class Honours. I then began my Masters of Teaching in 2012 at the University of Melbourne and then started teaching in 2013. I am currently Head of Visual Arts at Hillcrest Christian College.

Chris Drummond

I made this painting in this way because I have the pleasure of teaching this process in my classrooms and practicing alongside some cool and willing students. I taught an old technique I have used before and was inspired to launch into it again after seeing how student interacted with this process. This painting is a combination of my old practice and new aesthetics inspired from teaching content.



Early career teacher, artist/designer and business owner. Loving all of it!!

*Everything is Broken
acrylic on paper
70 x 50cm*

Millie Francis



Emma Sweeney
Ink and synthetic polymer paint on paper
30 x 44cm

Over the past 3 years I have been personally transforming; balancing teaching and daily life, living rurally and spending a lot of time in Melbourne and overseas, relationship beginnings and endings and strengthening my connections with intersectional feminism. This Ebb & Flow consistently plays an enormous part of my artistic practice and has influenced a range of projects in 2017. I have included some of the portraits of the boss women that I work, socialise and live with for this exhibition as a small display of a larger project. You can find them all on Instagram with the hashtag #makadactyl.

After graduating from Stawell Secondary College in 2009, I completed a Bachelor of Fine Art in Sculpture and Spatial Practice, at the Victorian College of the Arts. I commenced the MTeach in 2014 and began working as the 7-12 Visual Art teacher at Stawell Secondary College in 2015.

Craig Frankland

I am interested in combining traditional and modern manufacturing methods. Using CNC, laser-cutting technologies and traditional woodworking processes I have been exploring low impact assembly methods that are free of glue, fasteners and upholstery.

My continued investigation of new technologies and production methods are themes that continue to resonate with me as an artist, designer and educator. The challenge of resolving the balance of function, aesthetics and sustainable product development is ongoing as each new project presents a new set of problems. These challenges inform my teaching by providing rich learning experiences from which I may draw on in the classroom.



Craig Frankland graduated with a Master of Teaching (Secondary Art) from the University of Melbourne (2012) and obtained a Bachelor of Graphic Design (Honours) from Monash University (2001). Craig has worked on a wide range of commercial design projects. He is a practicing artist, and teacher of Product Design and Technology at Sunbury Downs College.

Flex Stool
Radiata pine
55 x 40 x 45cm

Jessica Griffiths



Modern Migration
Digital print
59 x 84cm

Capturing a moment in the lives of others through close observation is my art making process. My aim is for viewers to empathise with another human that due to social norms they would typically pass by. Curiosity about my subjects and their narrative stem from my love of stories and storytelling. My work aims to interpret the theme of ebb and flow as the migration of subjects between cultures. By directly capturing the interplay of the subject and their reason for relocation I hope to better understand the pressures that impact upon our modern transient society.

Jessica Griffiths is a Melbourne based photographer and spanish/art teacher. After studying photography at RMIT, Jessica worked in a number of design studios, specialising in commercial photography before becoming a teacher. Jessica uses photography as a tool to explore and re-frame her surrounding environment.

Linda Hogan

I produced these prints to take advantage of the soothing and meditative process of inking and pressing. The etching came from a place of stress, with the repetitive stylus marks giving the opportunity to empty my mind and focus simply on the process. This was also an opportunity to move away from my public and street art practice, where I use stencilling and paste ups to respond to the urban environment, other artists and the natural world as they interact. There are times when I want to make work for public spaces and other times when I want to work in a more private way.

These works use the natural world as an element in the print, but in a very controlled way. I allowed the leaves to sit outside the edge of the plate, as I cannot control the natural world so it seemed wrong to cut the leaves to make them fit.



Linda is a secondary art and english teacher currently working in Melbourne's Western Suburbs. Her art practice includes public and street art as well as sculptural, stencil and print work.

Escape
Dripoint and monoprint
21 x 29cm

Lis Johnson



Shell: What Lies Above
Polyurethane resin, acrylic and oil paint
2 x 32 x 30 cm

This year I was involved in a project called 'Vast', where a bunch of artists and musicians converged on the Pilbara coast to be inspired and collaborate. After my first visit I couldn't get turtles out of my head, although I hadn't sighted any on that trip. With no brief from the organisers or expectations about resulting artwork, I followed my instincts and started sculpting small turtles in clay, wax and marble. It was strange but liberating to simply 'play' in my newly renovated studio. Initially it was the turtle forms and movements that were compelling, but as I worked, themes started to emerge: environmental concerns, a hard exterior protecting a vulnerable interior, and the joyful idea of all those optimistic little hatchlings. When I started sculpting little underwater environments for the turtles, it seemed inevitable that some underwater humans would also come into play.

A professional sculptor since 1990, Lis has several degrees, a diploma and a Master of Teaching, Secondary: Visual Art/English (2010-14). She taught Art/Technology at Uni High (2011-2012), but has since been busy with commissioned monumental bronze portrait sculptures, including Rod Lover (2016-17), and five at the MCG (2012-17).

Louise Kyriakou

Clay is such a malleable material that can be poked and prodded, kneaded and flattened, but it can also be used to build, connect, and form beautiful solid creations that even in your mind's eye you couldn't have imagined when you began. I'm sure most teachers can draw an analogy with this.

But even after a bad day, teaching brings an endless wealth of experience, inspiration and ideas to your life. Building productive and strong relationships with students and working with their individual and unique qualities is where the joy lies.

My intent was to create a work where both the process of making the piece, and the final product itself, reflect the teacher student interaction and experience, and the ebbs and flows that naturally happen when you embark on any challenge that involves a great community of people.



Louise Kyriakou is a Melbourne based artist whose current practice concentrates on the creation of ceramic forms using traditional techniques of low relief and sgraffito decoration. Prior to teaching Louise was primarily a two dimensional artist who created illustrations and paintings. Her growing ceramic practice is a direct result of her experience teaching ceramics in rural Victoria.

*Zurriel
Ceramic
18 x 26 x 30cm*

Andrew Lawson



*Dylan: Unidentified Image
Printing-ink, ink on paper.
11 x 15cm*

I am creating a mixed medium dry point etching as I have not etched in any way for many years so I look forward to this opportunity to 'play' in both my art room with students and then exhibit in a real-world environment such as a TAP show. We do not have a printing press. The theme 'Ebb and flow' inspires me to consider how 'old style' artistic techniques keep reappearing and are re-evaluated by the next generation of art makers and by wondering how older techniques can be integrated into new technology by today's art students

Bachelor of Arts (Visual Art) at the Sydney College of the Arts in 1987.
Post Graduate Diploma of Art at Victorian College of Arts in November 2006
Master of Art at the Victorian College of the Arts in 2007
University of Melbourne, Education Faculty in 2009.
Employed at Kolbe Catholic College Greenvale Lakes since 2010 teaching Visual Art, VCD, and Food Technology.

Charley Leader

The ebb and flow of shifting light is echoed in the translucent cloudy effect of materiality in this work on paper.



Untitled
Work on paper
30 x 30 x 30cm

Ellie Martin



Stack Collage #1
Plywood and paper
30 x 20cm

Collage is a practice which relates closely to the exhibition title, 'Ebb & Flow'. It allows me to see to completion small works whilst maintaining an art teaching career. Disjointed images come together via glimpses of history and nature. Small sculptural marquettes, puppets, costumes and monsters are made through shifting images around in this puzzle like, dadaist art form.

With a creative family heritage as inspiration, I have made artworks from a variety of materials for the past 15 years. My works are based on a conceptual practice and can be made in mediums such as sculpture, painting, drawing, collage, installation, ceramics, photography, jewellery and furniture design.

Courtney Meehan

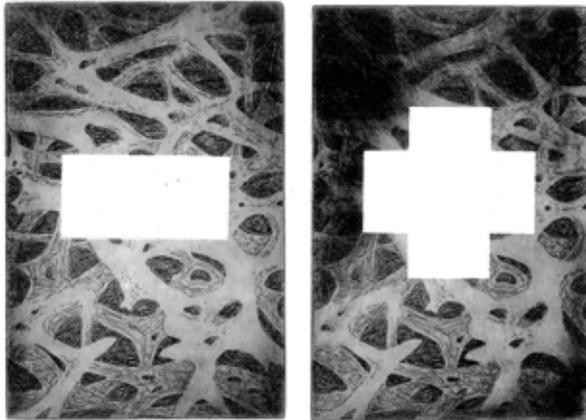
There is a rhythm in life, a universal pulse. Ebb and Flow are facets of this rhythm. As an artist, I strive to capture the seen and unseen, to blend the abstract and intuitive into a cohesive whole. The interplay between the known and unknown can be recognised in itself as a rhythm, the push and pull between the shape and the amorphous; the fixed and the flow.



Courtney Meehan has recently graduated with a Master of Teaching (Secondary) in Visual Art at the University of Melbourne and received a Bachelor of Fine Arts from Monash University in 2011. She is interested in studying the interplay between the abstract and the intuitive through artistic practice.

Eye Flow
Oil paints
56 x 40cm

Nicholas Miller



Self Portrait, 2010-2015
Copper plate etching - intaglio-ink on rag paper
114 x 145cm

This work tracks the ebbing and flowing of my encounter with Aplastic Anemia, a chronic illness I was diagnosed with in late 2010. The piece cumulatively narrates the chronicle of my medical life post diagnosis. Together the prints create a self-portrait, tracking the rising and falling of my blood levels, in particular, the levels of my hemoglobin, white blood cells and platelets.

Aplastic Anemia is an autoimmune disorder. It is a response from the immune system that mistakes local cells as foreign. In effect my own immune system ultimately attacks my bone marrow and hence all the respective blood cells that are manufactured, undifferentiated, in the bone marrow.

Each row represents a particular year and each column represents a particular set of blood test results. The prints feature the image of bone marrow and positive or negative symbols. These symbols indicate whether the blood cell levels increased or decreased.

Nicholas Miller is a Melbourne based artist, designer and teacher. Nicholas has exhibited as part of the TAP project since 2014 and last year (2016) curated his first solo exhibition, "Fragments". Working across traditional and new mediums, his works are an inquiry into existentialism.

Kate Nicholls

From the roots a tree may look greedy to its surroundings, but from the leaves a tree is a great philanthropist.

We can look at a tree and apply it to our lives, adapting and responding to changes we face as the seasons they experience. Giving to others as the tree gives oxygen to us. The placement of trees against all odds reminds us that life does not await permission to begin. The past remains with the tree for life through the knots and rings of the years. The same our memories remain and our skin ages.

When we have considered these similarities we are left in awe of the tree. To the lessons it can teach us, the nobility, its eternal patience with suffering and adapting and the give that it gives to the world. Through these actions we see the creations and beauty the tree truly presents.

I completed my undergraduate degree in science majoring in pathology and my Masters of Teaching (Secondary) at the University of Melbourne and now teach biology, science and health at secondary schools.



Trees: Natures Great Philanthropist
Sculpture (wood)
30 x 30 x 30cm (approx.)

Rachel O'Connor



*Untitled Illustration
Coloured pencil on paper
27 x 38cm*

For the last few years I have worked part time, keeping up an exhibiting practice alongside teaching, with the time I spend teaching increasing as the years go on. This year I find myself teaching full time, and also teaching illustration for the second year running alongside other VET courses where the focus is painting and drawing. Teaching in these courses, with such a strong drawing focus curriculum has brought me back to the joy of imagination, drawing and play. Encouraging students within this course has allowed me to also express my own love of drawing and redirect my art practice to include illustrative expression. The work created shows the path of an imaginative journey towards a fantastic destination by the shores of a sea of possibility, and relates to the ebb and flow of life, art making, real and imagined landscapes all with their unique rhythms.

I graduated from ANU in 2002 where I majored in print media and painting. Currently, teach visual art and illustration at the Northern College of Arts and Technology, Preston. I have worked in community projects as well as having an exhibiting practice over the last 15 years.

Vanja Radisic

I explore concepts of memory and remembrance through mediums of mobile photography, painting and installation. My subjects are usually "borrowed" from natural and manmade environments, "shuffled" and rearranged. Trees and bodies of water remain important as they play significant role in the fabric of many cultures and our collective consciousness but also carry personal significance.

The notion of "ebb and flow" involves similar "cycles of movement" as the concept of memory; one is always re-examining, revisiting and recycling



I am currently working as a Public and Academic Programs Officer at Deakin University Art Gallery and teaching / tutoring at MGSE. I hold a Master of Teaching (by Research) from Melbourne University, Bachelor of Fine Art from RMIT, and Diploma of Visual Arts from Swinburne TAFE. I have been continually exhibiting since 2003 (Australia, New York and Venice). In 2015, I have published "iPad for Photography Students" ebook on mobile photography, available now for free on iBooks Store.

Untitled, 2015-2017
36 photographic prints
80 x 80cm

David Rattigan



*Dogs of War
Clay
50 x 50cm*

I teach in a residential program at Wesley, Clunes. Each term I have a new group of students so I'm continually adjusting expected goals and evolving my teaching pedagogy. This year I embarked on rediscovering my working with clay technique. I enlisted the help of two knowledgeable local artists, Dr Tess Brady and Dawn Whitehand. They were very helpful with their words of wisdom and workshops. The beautiful surrounds of Clunes has inspired me, as well as working with some talented and friendly colleagues. Ebb and Flow relates to the regeneration of life and the antithesis, death and destruction in the natural surrounds. I have incorporated different aspects of the Clunes environment to show the ebb and flow of nature.

| | |
|------|---|
| 2017 | <i>Kodály Certificate of Music Education, KMEIA</i> |
| 2017 | <i>Orff Schulwerk Level One, VOSA</i> |
| 2012 | <i>Master of Teaching, Melbourne University</i> |
| 2011 | <i>Postgraduate Diploma in Teaching, Melbourne University</i> |
| 2009 | <i>Bachelor of Visual Arts, ECU</i> |
| 2006 | <i>Advanced Diploma of Jazz Performance, Box Hill Tafe</i> |
| 2001 | <i>Certificate IV Classical Music, ECU</i> |

Kristen Retallick

When most people think of ebb and flow, they think of the tides, the currents and the waves of the ocean. For me this is resonant in the way an artist's energy can be redirected away from their art practice by the challenges and time consuming nature of everyday life. Work, family and other life commitments can create a taxing environment for creativity and the amount of space we can allow for the development of our art. That ebb and flow of energies, concentration and dedication in a context of balancing our competing priorities has inspired a piece which comprises an abstract work dissected and then put back together in another collaged form. It represents the ebb and flow of our lives and the effect that has on our work as artists.



Kristen Retallick is an artist and educator. She graduated with a Master of Teaching (Secondary Art) from the University of Melbourne in 2015 and is a graduate of a Bachelor of Visual Arts from the University of Ballarat. Kristen is interested in leading students and teachers to value the arts. She has exhibited in galleries in Melbourne and focuses her work on drawing, printmaking and collage. Kristen is currently on family leave from her teaching position at Wheelers Hill Secondary College.

*Green
Acrylic on paper
12 x 11cm*

Susan Robson



Spillage
Modelling clay, linocut, acrylic, papier mache house
19 x 30 x 30cm

My artworks are drawn from my tangled relationship with the objects of daily routine and the spaces in which these routines occur. Driving to work offers fleeting glimpses of the sublime in big skies framed by bitumen, tail lights and banal residential and industrial zones made beautiful by light. At home what catches my attention are aspects of the intimate domestic space that are experienced as ordinary and familiar but can also be re-framed as constricting, mutant and gothic in flavour, and so become compelling. My art making happens in stolen moments; it must coexist with the jumble of the dining table, it must slide in between backpacks in the car boot, fit between the folded laundry and the gathering storm of the kitchen bench.

I am an art teacher at a multicultural government school in Melbourne's South East. I am also a mother to primary aged children. I came to teaching after some quite varied life and career experiences and for me teaching is a good fit - mostly inspiring, sometimes puzzling but endlessly interesting.

Wendy Jane Sheppard

Art is not an isolated activity of creation and appreciation, rather art provides new insights and adds to our collective knowledge and understanding of the world we all share. I consider portraiture as a multidimensional and interdisciplinary art form and my passion for animals compelled me to understand more fully the animals, particularly dogs, whose portraits I create. This led me to read and evaluate scientific research undertaken about dogs and the complex human-companion animal species relationships.

Each portrait I undertake is a new challenge as I synthesize and draw upon my ever expanding interdisciplinary dog knowledge and artistic expertise that ebbs and flows throughout the creative process as I strive to go beyond replication of outward features and represent the unique individual, as well as the exemplification of the species *Canis lupus familiaris*.



Wendy Jane Sheppard is a portrait artist and a Fellow of the Royal South Australian Society of the Arts and a member of the Portrait Artists of Australia. She holds a BA (Honours) Visual Art and MA Teaching (Secondary). Wendy Jane is employed as an animal attendant caring for dogs at Animal Aid.

The Art and Science of Dog Portraiture
Oil on canvas
80 x 100cm

Dion Tuckwell



*Reciprocating Practices
Mixed media
Variable*

This work stems from my current doctoral studies in Multidisciplinary Design. I'm working toward a practice-led PhD as part of the 'Innovative Learning Environments and Teacher Change' project (IILETC). My research has been looking at the collaborative space of generative design activities and how this space can enable a synthesis of creative thinking and ideas. This exhibit is organised through the foci of Do, Say and Make tools and techniques. This is indicative of a particular form of knowing that arises through the handling of materials in practice, and perhaps that practical knowledge can bring forth a 'shift in thought'.

Dion's research interests derive from a transdisciplinary reappraisal of design practice. His research aims to study the role and agency of design as it veers with the kinds of complex systemic problems faced by society.

Claire Virgona

This photographic series explores the perceptual experience and sensory awareness through the constructed abstract aesthetic. It addresses the traditional notion of the photograph as a faithful record of reality.

This has influenced my interest in manipulating and abstracting the artistic experience to encourage the audience to reconsider the indexical quality of the image, investigate perception and the accepted layers of influence over 'reality'. Through this work I aim to encourage the audience to question their own perceptual encounter, the boundaries of their own observation and support enhanced visual awareness.

Phenomenological theory, prioritising the embodied perceptual encounter and Walter Benjamin's concept of the loss of the aura is addressed through my artistic process: the creation of authentic, unique, photographs; digitally manipulated to create the final metallic C-Type prints. This tension plays between the authentic primary object and the edited, reproducible, image.



Claire Virgona graduated with the Master of Teaching (Secondary, Visual Art), completed via research, from the University of Melbourne in 2013 and obtained a Bachelor of Fine Art with Honours from Monash University in 2009. Claire is a practicing photomedia artist and is currently teaching at Shanghai HD Bilingual School in Songjiang, Shanghai, China.

Untitled - Jiankou Changcheng 1
C-Type photograph
16 x 24cm

Tiffany Willenberg



Cosmic Kisana
Collage
21 x 29cm

Our profession is dynamic. We work in an environment that is constantly existing in a state of change; policy, practices, technology and our students are always changing. Ebbs and flows are about taking time to recognise and reflect on the challenges and rewards of our work.

If our profession is dynamic, so are we. Here, recognising and reflecting on the ebbs and flows of our lives is just as important as our practice. Creating art with relatively limited time and opportunity is a significant challenge and it is vital to acknowledge that progress is never constant, nor predictable. Artists, like teachers need to be dynamic - energetic, innovative, enterprising and effective. As an artist and an educator I see art as both a means and an end to finding new ways of learning and understanding about ourselves and our place in the world.

After completing my Bachelor of Fine Arts at Monash University and Masters of Teaching Secondary (Visual Arts) at Melbourne University, I spent time concentrating on personal projects and travelled through Latin America for 12 months. Currently, I am working in a Melbourne government high school, teaching VCD and Art. I draw inspiration from artists that I admire, as well as from the everyday harmony and disjunction of colours, patterns and textures, natural landscapes and architecture.

Kim Winton

Maker's Cabinet is a selection of handmade woodworking tools made of various wood species and steel. The tools have been made as part of my process when building wooden chairs and cabinets. I have selected to exhibit these objects because as a teacher and an artist process is of key importance to me.

It is my belief, that we are always in process and when we pause to reflect on the ebb and flow of our lives and careers, we are taking a valuable moment to see the processing of our present.



Kim Winton completed the Post Graduate Diploma of Teaching at the University of Melbourne in 2010 and graduated with a Bachelor of Fine Arts (Sculpture) from the Royal Melbourne Institute of Technology (RMIT) in 2009. Kim has consistently exhibited her work in Melbourne for the last 10 years. Kim is currently teaching Woodwork at Scoresby Secondary College.

Maker's Cabinet
Timbers: Acacia, Narra, Mahogany and Carbon Steel
Variable

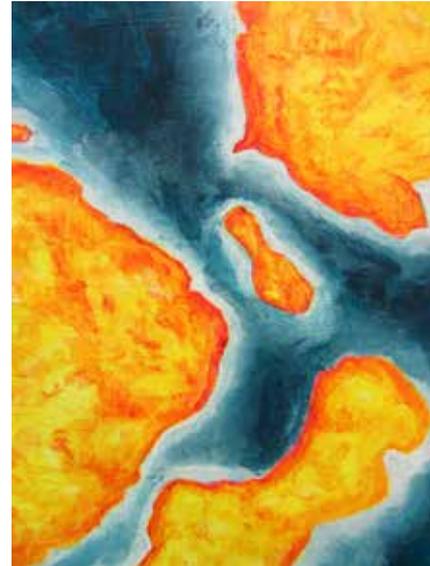
ECUTAP 2017

Emily Amoraal

Each of us is born into this world like a new star. We begin to learn and grow, shining ever brighter as we come to know and understand the world around us. When we are young we pulse with red hot energy that lights us up from the inside out. Slowly as we age, these moments of clarity and growth seem to slow and we settle into routine. Life becomes a cycle and our energy becomes a regulated ebb and flow between everyday activities. We cool into passivity. We give up on our curiosity. We become afraid. We conform. We fade.

Or do we?

I am a first year visual arts teacher in the bond of John Calvin Christian schools in the Perth metropolitan area. I currently teach a range of year levels and spend an equal amount of time in both primary and middle school classrooms. I aim to provide a reformed christian perspective on the visual arts throughout both my teaching and arts practice.



*Kismet
Acrylics on MDF
90 x 60 x .6cm*

Sarah Buckland



Memento Vitae
Oil on canvas
46 x 61cm

This still life painting reflects the theme Ebb & Flow as each object in the painting represents barriers and elements of where or when I feel that I can be creative. The only place where I can be creative is in a spare room in the house. I can close the door, place objects on a table with a lamp and begin painting what I see. This can only be done in the evenings as this is the only time I am available to be creative. Many things in my life get in the way of creating beautiful artwork. My inspiration behind this painting are the French and Dutch historical still life paintings, such as *The Vanities of Human Life* by Harmen Steenwyck, c.1645.

I am currently studying to be a secondary visual arts teacher at Edith Cowan University. In the past, I studied graphic design at Central Institute of Technology and received an Advanced Diploma. This is where I learnt how to visually communicate to people through illustration and advertisement.

Megan Cassidy

I am a graduate teacher, artist, designer and a wife. This series is a visual compilation of the changes of identity, season, styles and media that influence my work. Ebb and Flow is encapsulated by the segmented flow of my creativity and teaching practice; how during the term, on the weekdays I am a teacher. On the weekend I am a wife. When I can find time I'm a designer, whenever I can I'm an artist. The number 4 defines my career. 4 terms, 4 breaks to go on holidays, 4 years of university, 4 favourite types of art media. I have 4 separate identities I view myself by, however not one identity of mine overshadows the others. But all blend together to make me.



I am a graduate teacher in secondary education - visual arts major, HASS minor. I also have qualifications also in graphic design. My specialities are painting and graphic design/digital design. My practise is always centred on the relationship of the artist and the viewer. At ECU I was taught how to teach these skills to others.

*Quadrant: (entire series.)
Quadrant: Undivided, Quadrant: Artist, Quadrant: Wife,
Quadrant: Designer, Quadrant: Teacher
Acrylic glaze, Pastel, Oil paint, Digital print, Ballpoint Pen
50 x 50cm (50cm diameter), 51 x 25cm, 51 x 25cm, 51 x 25cm,
51 x 25cm*

Stacey Francis



My artwork is a collage of works I have previously made with students and works that I have planned for the future. The work is inspired by my role as a teacher to encourage students to explore art practices and create work that is meaningful to them, as well as when I have time to make art. I am most creative in the classroom coming up with new ideas for artworks and making exemplars. My artwork shows the continual change of techniques and media, that as a teacher I adapt my practice for the needs of my students. The use of many media, techniques, styles and subjects suggests the chaotic and fast paced change that I enjoy when teaching. The use of exemplars indicates that time is scarce. The exemplars also give students inspiration for their own work, which they can adapt to their own art making.

Inspirations
Mixed media
120 x 90cm

I am a graduate teacher of the Bachelor of Secondary Education specialising in Visual Art at Edith Cowan University. As a teacher and an artist, I hope to share my love of art and inspire students to explore art practices and create works that are meaningful to them.

Le Grace

My main practice resides in the art room of my family home. The safety of my home is where I find a creative flow and inspiration as I am constantly bouncing ideas off my family. In this diptych I am depicting my sister, her boyfriend and their new dog. This moment captures the catalyst of change in my sister's life and her condition (fibromyalgia). I have seen a shift in my sister's mental and physical health due to the love and company she receives from her pup and boyfriend. I consider myself an artist however in my art practice I often struggle to move past my fear of failure and a lack of spare time. However when I find inspiration the flow of my art practice increases and I am able to immerse myself in my subjects to truly capture the emotions they exhibit.



I am a graduate teacher at Edith Cowan University. I am a visual arts specialist whose art practice mostly consists of portraiture in a realistic style. I have previously been in Year 12 Perspectives with an artwork called 'Nan'.

*Chrysalis
Oil paint
51 x 51cm*

Sarah Hicks



The Journey
Pine wood, aluminum
27 x 27 x 27cm

My artwork explores the changing landscape surrounding my transition from student to teacher as I moved from my home to the Pilbara. During my journey north, I realised that I had left my homeland as I watched the green, lush landscape of the hills transform into swirling lines of undulating red mounds; emanating my emotions of my career ahead. This transition has left me feeling as though I have turned my life on its edge, causing instability between where I was and where I am now. My artwork is made of raw pine and the burning technique used is pyrography. Here, I changed the elements in the wood and burned my journey into its grains.

I am a graduate visual art teacher who has been working in the Pilbara for the past six months. My goal is to gain as much knowledge and experience in teaching as I can, so that I am prepared to be the best educator I can be.

Tiffany Johnson

My inspiration for this project came from my experiences as a first year teacher. As a graduate I have shifted between primary and secondary schools, teaching a range of subjects that were not always within my area of expertise.

My work reflects an inexperienced teacher's sense of 'self-doubt', as they encounter new challenges that prevent them from moving forward. With the expectations of a graduate not simply being to instruct but to guide, nurture and protect individuals. I question how my own practice weighs on myself as an object in motion, and how these experiences contribute to my identity as a teacher.

I am a first year graduate visual arts teacher at Baldvis Secondary College where I primarily work with students from year seven to nine. My key goal as an educator and artist is to develop students' interest and ability for creative expression in the arts through play based learning.



*Small Hurdles
Mixed-media
91cm x 61cm (approx.)*

Maddison Lewis



Conflicted
Oil paint on canvas
90 x 60cm

I find 'Ebb and Flow' occurs naturally all around us, especially in schools. Students are coming and going, engaging in periods of growth, and there are also moments where teachers will need to give and take. Due to these changing circumstances, being a teacher means you must be able and willing to adapt. I believe our capacity to be versatile and flexible stems from our being, in how our cells are constantly adapting.

Therefore my artwork is inspired by our very DNA and brain cells. The bright colours represent the moments of creativity in our life, amidst the black ebb. The overall style is influenced by our brain synapses that control our thoughts and actions.

I am a recent graduate of Edith Cowan University with a bachelor degree of education, currently working at the local high school in my area. It is my aim to share my love of art with my students and to provide them with the necessary skills for life.

Geoffrey Lummis

I have always been fascinated by the tensions between the built and natural environment. My doctoral thesis explored the issues of sustainability and the impact of human activity upon the Earth. Within the reflections of one's art practice, clay is such an authentic material, an outcome of the primordial processes of geology and the first plastic material to be engaged by prehistoric human societies as fertility objects and later as containers for food and beverages. The kinaesthetic journey is utmost, as the clay directs my expressive options and sense of embodiment. The firing process completes the journey as the water is driven off and the sintering of clay into ceramics material freezes the plastic memory in time. I also enjoy using the open Raku process of reduction firing, imagining what surface treatment will surprise me, the ebb and flow between clay and fire is the dialogue that I seek.



Geoff has lectured in visual arts for 31 years, exhibiting his ceramic forms in Western Australia, as well as Massachusetts. He was the first person to exhibit under the name Edith Cowan University in January 1991. He is currently the Acting Director of the Edith Cowan Institute for Education Research.

- (1) Black and White Raku Teapot
- (2) Copper Red Raku Teapot
- (3) Steam Punk Earthenware Teapot.

Ceramics: Items (1 & 2) Raku, and Item (3) Earthenware.

1. (28 x 14 x 14cm)
2. (23 x 14 x 14cm)
3. (28 x 23 x 23cm)

Josephine Lundy



Flux
Lino print, mixed media on 245gsm paper
3 Panels, 56 x 76cm

Changing tides: my series of mixed media lino-prints and drawings are reflective of my journey so far as an artist and teacher. I have stepped out of my comfort zone and taken on many challenges and, in reflection, achieving to a level I didn't think I was capable of. My work is a portrayal of feelings of severe melancholy, crippling isolation, immense pride and affirmation - all represented in intricate gestural lines, free flowing pigment and typically Australian hues. I have learned to embrace challenge and change and through my practice, engage in reflective processes that I feel, enhance both my personal arts and teaching practices.

I am a first year graduate teacher currently teaching grades 7-12 at Manjimup Senior High School in Western Australia's South West. I am passionate about delivering an authentic Visual Arts curriculum that is challenging for students in terms of arts practice and content. I have been nominated for WA's Beginning Teacher of the Year Award, both an honor and reflection of how high I value my position as visual arts educator and practitioner.

Persefone Maietta

The opposing memories and emotions on my leaving a place that enriches my soul only to return and feel fulfilled has been my inspiration for the theme Ebb & Flow.

Memories

As the vermillion sunset blankets me in its warmth
I breathe in deeply.

The aroma of mountain herbs and pines permeates my senses.

An almost endless aquamarine sea isolates and protects each coastline.

The hard hot pebbles underfoot.

The olive trees hundreds of years old stand gnarly and majestic against the violet dusk sky.

Thoughts of how much these abundant trees have seen over the years.

Offering their shade and fruits to so many generations.

If only they could share their knowledge of times long gone.

Peace, belonging and a

sense of place take hold of my heart and memories of stories flood me to the core and wash over me.

My heart is full.

This is home.

My cultural heritage was imparted on me as a child by my maternal and paternal grandparents. Memories of pre and post war times in Greece of the early 1900s were heartwarming and heart wrenching all at once. These memories which I translated into my visual vocabulary became my cultural mythology that were later consolidated by my own visceral experiences of my cultural heritage.

These stories formed my identity and offered me my sense and understanding of place.



*Hrises Portes (Golden Doorways)
Beeswax, oil pastel, gold dust on board
23 x 23cm*

Julia Morris



*Magnolia, Hydrangea, Strelitzia,
Flamingo*
Charcoal and pencil on paper
42 x 29cm

My series was inspired by the garden at my new home. My garden is a relaxing space away from the fast paced world of academia. It gives me the energy I need to be creative, utilising the quiet space to collect my thoughts and find inspiration. The fragmented drawings in this series are reflective of the pockets of time in which I work – sometimes I have weeks and I can work in the studio, but sometimes I am rushed and I struggle to find space on the kitchen table to finish a drawing. I'm working on the kitchen table more often than not. This series is about observation, and learning to recognise places where I am inspired to work so that I can maintain a regular arts practice.

I am a researcher and teacher within the School of Education at Edith Cowan University in Perth, where I coordinate the Visual Arts Education (Secondary) course. My key goal is to develop teachers who are both master and mentor within the visual arts.

Mohammad Edriss Sarvari

Art is flights of fantasy and snapshots of reality and moments of exhilaration. The theme of Ebb and Flow have allowed me to explore who I am as an artist and teacher. The artwork I have done is based on a kingfisher that represents me, and the water that is the surrounding atmosphere. The resistance of water and the water bubble relates to my busyness of life that includes family, work and education. The painting focuses on my emotion which relates to my daily life. The colors are light and complex, for example the "bubble" which is my favorite part of the painting, represents my busy life and transition. People who sees this painting see my life and can also relate to their life.



Mohammad Edriss Sarvari is a family man first and becoming a visual art teacher. Born in Afghanistan, raised in India, he came to Australia at the age of 12 and made it his home. He loves sports, drawing and cooking. He speaks Dari, Farsi, Hindi, English and Arabic fluently. He is self-employed and a manager of a restaurant. In his spare time, he loves to cook and paint landscape.

Dream to be continue
Water colour andrylic
27 x 42cm

Shanice Stacey



Unsettled
Acrylic on wood
105 x 60cm

The internal conflict of wanting to progress with my career, versus my desire to explore the world, has been my inspiration for this work. I have witnessed the success of my peers in getting graduate teacher positions and I can't help but think I have fallen behind.

The relation to 'ebb and flow' is the push/pull to get out into the teaching community or focus on my growth as a person through travel and other life experiences. I have felt a lot of external pressure to dive straight into full time work upon the completion of my degree. This would seem the 'logical' path to take, however I feel as though in order for my teaching practice to be enriching for my students, I need to draw on greater experience which I haven't encountered yet. This will lead me to a more meaningful teaching practice.

I am currently finishing a Bachelor of Secondary Education majoring in Visual Art. During the course of my studies I have grown immensely as a person and as a teacher. I hope to inspire young people to explore the bounds of creativity in a supportive classroom environment.

Jillian Treichel

Ebenezer and Florence Webb (fict) spent 60 years together in harmony. Ebenezer was tall, thin and known as a straight talker. Florence was a curvaceous, rounded individual who "bent the rules", and always took the circuitous route in everything that she did. Over the many years together Eb and Flo blended their particular peculiarities into a harmonious web that reflected their lives. Straight lines became curves, and curves became a series of lines.

This series of work is a visual representation of the life that "Eb and Flo" wove together.



*I have studied and worked in the art department of the School of Education at Edith Cowan University for 30 years. Whilst my main area of art production is in clay I love to explore different methods of making.
BA, Grad Dip Ed, MA - all from ECU*

*Life and travels of Ebenezer and Florence (Eb & Flo)
Watercolour, pencil, pen
22 x 30cm*

Abbey M Williams



Life in Flight
Flutboard; parchment paper; cotton wool; 30p
Fishing line
205 x 90 x 90cm

My interpretation of Ebb and Flow is the idea of always having balance and harmony. This piece would not be successful without these elements; the cranes would not represent the work's meaning, which is the notion that everything is just as important as everything else. I want anyone who views my work to understand that no matter how small and insignificant an individual piece looks, it is crucial to the whole work. Life works much the same. I want to inspire people to take another step, to persevere, to push their boundaries wherever possible and to always remember they do matter to the whole work. The design for this particular work was inspired by an artist that works out of Switzerland, Siphon Mabona, who also uses origami to inspire others and convey strong messages.

I was born in Queensland. I have two siblings; both of our parents worked a lot. We grew up fast and moved regularly. I am now a student art teacher, an artist and a new mum. I am 22 years old and I wouldn't have my life any other way.

TAPFringe

Kathryn Coleman
University of Melbourne

TAPFringe sits on the fringes of the annual TAP exhibition, extending beyond the TAP research project cohort to include educators and teacher practitioners from all practice based disciplines keen to exhibit, present and share their practice in digital, visual, object-based, performance-based, sound-based work. This year TAPFringe is held in tandem with the annual TAP exhibition at studiofive, MGSE and will run for two weeks on the fringes of the annual research exhibition. Over time we hope to raise the profile of TAPFringe as the TAP project supports and models practice based and practice led research, pedagogy and praxis.

One of the factors that has contributed to TAPFringe's increasing prominence in the suite of TAP offerings is the SEED funding received in 2017 to support the shift from the 'Teacher as Artmaker' Project toward the 'Teacher as Practitioner' through a new approach for our research, annual exhibition and symposia. This SEED grant has supported a new research agenda for the project (as outlined in the research report in this catalogue), generating opportunities to consider what practice looks like for the 'teacher as practitioner' and to support the exhibition to "open up TAP" for practitioners beyond the arts, for instance in performance, design, environmental education, maths, and science. However, a consequence of this new direction has been a reification of the need for us to re-focus our annual exhibition on the TAP research participants – which now includes both artists and scientists, as well as undergraduates at Edith Cowan University in Perth.

In re-focussing the annual TAP exhibition solely on the research participants we were left with a conundrum – what to do about those who are an

integral part of TAP but are not TAP research participants per se? The answer, we decided, was to extend TAPFringe - which was originally launched at MGSE in 2016 as a collaboratively curated exhibition by MGSE Artist-Teacher Candidate Leonie Besley and lecturer Kate Coleman to showcase the 2016 Master of Teaching (Secondary Visual Arts & Design) students – to include teacher-practitioners from all disciplines and career stages. What started as Leonie Besley's desire to support her artist-teacher colleagues as they embarked on their new careers having 'experienced a rigorous year combining theory and practice with pedagogy and growth mindsets' has quickly grown into a forum for all non-research participants from graduate teacher practitioners to practice based professors (and everyone in between) who seek to exhibit, present and perform their practice as educators, teachers and researchers.



Jessilla Rogers (Master of Teaching), Fringe, 2017

DEAR, YOU. A LETTER TO THE NEW SELF: ARTIST-TEACHER.

Kathryn Coleman, Anastaszia Ward-Davies and Jack Whitmore
University of Melbourne

ABSTRACT

Teaching visual arts and design secondary teacher education is a privilege in a graduate school of education. My teacher candidates arrive with a well-developed disciplinary practice and sustained narrative as art practitioner, 'Artist, craftsperson, designer, film-maker and creative practitioner that is disrupted, layered and fractured as the semester begins and new epistemologies, ontologies and methodologies begin to weave into their understanding of self. My own pedagogies foster a practice based and practice led artist, researcher, teacher identity. As a/r/tographer I design an entangled and intertwined disciplinary practice and curriculum, to support new lenses of becoming and being, in which my students begin to see, feel and turn to their developing pedagogies and new practices as *artist teachers*. To support this turn to becoming and being, I invite iterative reflection and observation on this shift through both practice based and practice led work. This paper is one of those reflective moments as we prepare for the 2017 Teacher as Practitioner Fringe exhibition (TAP Fringe). This paper is a co-authored reflection to consider themselves as artist teacher and collaborate on a paper for the TAP catalogue. It visually and conceptually explores developing identities through the lenses of the reflective practitioner, a/r/tography and critical auto ethnography and raises issues that arise across the year of 'becoming' teacher for artist teacher candidates at the graduate school. The two

teacher candidates who selected to co-author this paper have chosen to contribute both visually and textually after the provocation of *Dear, You* that we began the 2017 academic year as Master of Teaching (Secondary, Visual Arts & Design) teacher candidates. This collaborative visual essay is a reflection on our current place in the world as artist and researcher, and now artist-researcher-teacher, as they enter a new profession and a space of multiplicities as artist, artist teacher and student.

INTRODUCTION

This collaborative visual essay is developed out of a digital Google doc toward the end of 2017 when we head into the final weeks of the first year of the Master of Teaching. In the doc I invited collaboration from any of my current secondary visual arts and design candidates. Two of them Anastaszia Ward-Davies and Jack Whitmore have contributed their voices, intertwined and woven throughout my own, as well as their artworks with my own and the *studioFive* self-portraits of their peers.



studioFive Self Portraits, 2017.

Dear, You: A Collaborative Visual Essay

AN A/R/TOGRAPHIC PEDAGOGY IN INITIAL TEACHER EDUCATION

Kate: I am an a/r/tographer (Irwin, 2004), this means that my praxis is practice-based and embodied (Springgay, Irwin, Leggo & Gouzouasis, 2008). It allows me to look, read, write and make through the lenses of multiple woven and entangled selves as an a/r/tographer. I explore, generate, create and make art - as researcher and teacher; I teach, facilitate, create learning spaces, design curriculum - as artist and researcher; I research, theorise, conceptualise and write critically - as artist and teacher. Through the curation and reflection on memories, experiences and storytelling as a critical auto-ethnographer (Holman-Jones, 2016), I am able to intertwine and weave these selves to (re)frame what visual arts and design education is for my teacher candidates through the methodology of a/r/tography. I choose to remain entangled as an artist-researcher-teacher and invite this overlap of selves from my artists as they enter the teacher education program and 'learn to learn' to be the future leaders in art and design education in Australia. To do this I teach in a co-designed and collaborative curriculum, led by the materiality of practice, the theoretical underpinnings of a/r/tography and conceptually directed by a creative living inquiry. As colleagues and co-participants we read, consider, make and theorise the current issues and ideas in art education, visual culture and the arts.

"A/r/tographers live research. Within a/r/tography are the living practices of art making, researching, and teaching (hence the a-r-t in a/r/t)" (La Jevic & Springgay, 2008, p.71).

Kate: As an a/r/tographer, my research and practice is reflective, and interpretative (Gouzouasis, 2008). This reflection brings a focus on the process as product as process, a practice based and practice led process and product loop that design the studio and seminars through/with/as for

teacher candidates to develop their artistry and creativity through artefacts for teaching, learning and research. This methodology has directed my pedagogies as a researcher and learning designer, and leads my work in initial teacher education, toward a collaborative and co-designed space to support being, becoming and practicing in beginning teachers as practice based educators. Together as artists and researchers, we design learning opportunities for ourselves to consider what future iterations will look and feel like, collaborate and practice as artist-researchers as we learn to be a/r/tteachers in *studioFive*, a site of experiential, pedagogical and artful inquiry. This new space and site (Melbourne Graduate School of Education) for methodological and evidenced-based learning in the arts, invites an artistry and creativity in no other way a studio I have taught in before. The site is evocative, imaginative and collaborative. It invites a participatory and relational activity that is triggered by its openness and the interplay between the other arts studios that surround the visual arts gallery and studios. The visual arts and design studio sit adjacent to music and media, with a dance and drama theatre around the bend. *In the round* we teach, learn and research in a transdisciplinary space that we inhabit with a range of students from all over the university.

The UNESCO Arts Education Observatory houses both the TAP research exhibition, TAP Symposia and TAP Fringe. This overlap of uses of the site, invite further relational responses as a site of research, teaching, learning and artful thinking. The sights are powerful and evoke a deep engagement with the site that cannot be untangled from the space as a site of practice, being and becoming.



studioFive, UNESCO Arts Education Observatory, Melbourne Graduate School of Education

Kate: As an arts based researcher and educator working in initial teacher education, I am interested in the role that the self and identity play in research, art practice and art teaching. Embodied research practice as pedagogy invites new possibilities for creativity, and the creative self to be explored through critical reflective practice. This practice based and practice-led pedagogy loop invites space for observation, materiality, relationality, inquiry and reflexivity that is lived and felt in the classroom. This reflection on the self as artist and teacher is a focus of the Teacher as Practitioner Project and my engagement with the research, exhibition and symposia in 2016 shifted my ideation and learning design further as I began to create and curate the readings and scaffold the workshops for 2017 in the Master of Teaching program. As our teacher candidates graduate, we continue to support practice and offer a space to exhibit this in a curated research exhibition each year. As a researcher in the TAP team, I am interested in how we can develop the identity of artist teacher

through a/r/tography to support educators as they become teachers and then graduate and continue their careers as school based a/r/teachers.



Jack Whitmore studioFive Dear, You Self Portrait, 2017

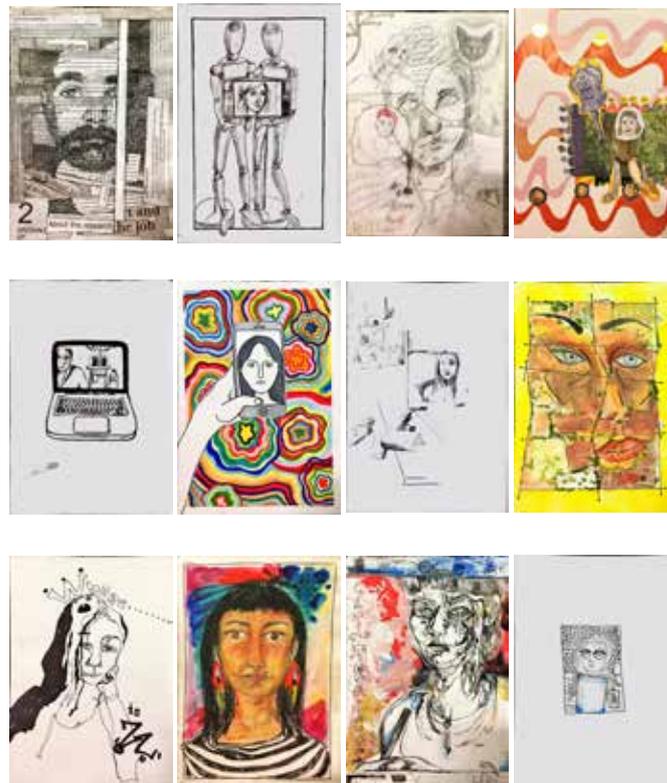
DEAR, YOU

This turn to 'practice as pedagogy' was the trigger for the *Dear, You* zine that began in the first semester of year of teacher education for these candidates in early 2017. *Dear, You* invited my new *artists becoming teachers* to create, write and design a zine for their future artist-teacher self. The zine included writing a letter to their present and future selves as artist-researcher-teacher. *Dear, You* was a provocation for considering the role and positioning of a new sense of self and clearer understanding of the multiplicitous self.

Designed as part of the curriculum as practice-based research, I invited each teacher candidate to make a zine called '*Dear, You*' that we reflected in, practiced arts based methods for inward gazing and storytelling, and storyboarded new pedagogies for teaching art and design. Zines are

low-fi paper self-made magazine style, self-published works of original drawing, writing, collage, and storytelling or appropriated text and visual images. Zines are usually published beyond the artist proof using another lo-fi technology, the photocopier. I used a zine to be the opening for the artist and teacher selves to meet begin the artist journey with the a/r/tist book, the final reflective practice based and practice-led assessment task of the year in mind. On the front cover of the zine, a self-portrait in reflection of an object found in their new collaborative inter/transdisciplinary studio, *studioFive*. The self-portrait is an artwork so often used in the visual arts classroom to invite discourse and discussion about beliefs, culture, values and ethics. The self-portrait in this instance was selected as a genre to locate a position and role that the teacher candidates were now forced into as they are disrupted, layered and fractured as the year begins and new epistemologies, ontologies and methodologies begin to weave into their understanding of self as artist. On the zine front cover the self portrait is a signifier of a new chapter in their lives. A new cover to lead a new series of ideologies, understandings, knowings and being

This portrait was to be followed by a *Dear, You* letter written at the start of the journey into 'becoming' followed by 6 pages of new practice as pedagogy. The zine became a site of reflection of the place and time they found themselves in and with.



studioFive Self Portraits, 2017

Many months have passed since this first self portrait was drawn and these artists and designers find themselves in a new space. Designing learning, practicing art and design, and reading, writing and thinking as arts based educational researchers for becoming (Irwin, 2013). A new becoming. This being artist-researcher-teacher and 'becoming teacher' has been mapped through ongoing reflection as artist, as researcher and as 'becoming teacher' across the year in readings, research and studio based experiential inquiry that began in the zine. Each studio class they co-participate in is co-designed by their peers and myself as we negotiate time and space together. Each of us has varied experiences and knowledges, together we bring something new to the studio, subject, program and to art education. Together we are developing new philosophical approaches to what art education can and will look like based on what the art world is, does and reflects.

Kate: In 2016, I had the pleasure of developing a symposium for the Teacher as Artmaker Project incarnation of TAP. The 2016 TAP Symposium, held on the 9th of November, brought together artist teachers from Melbourne and Perth to discuss their practice based methodologies underpinning their

identities as artist, teacher and artist-teacher. Participants were asked to consider how our identities and roles overlap and what this looks like in schools, studios and in higher education. Furthered by: Is the actual day to day work of each very different? We know that the context, audience and purpose dramatically shifts away from you, to your artist students and to other artists in each role. But, how do we live, practice and work in this entangled and often liminal space as artist, teacher and artist-teacher? I invited a Melbourne artist, zine maker and teacher, Luke Sinclair to share his practice and practice-based pedagogies with the TAP community of practice. Luke's presentation was titled *Dear, You* (2016, pp.133-134).

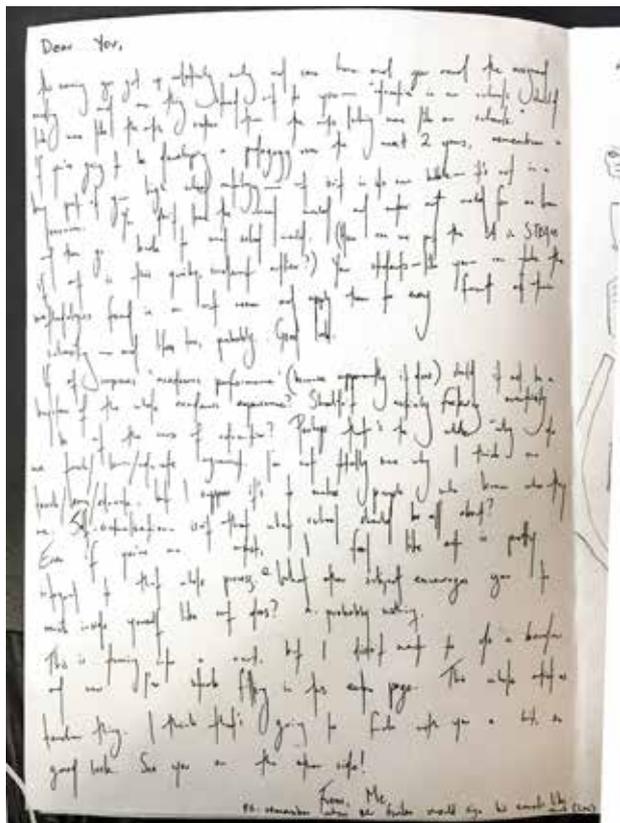
Kate: Luke's *Dear, You* brought to the surface for me how important it is to locate what it is you know, how you know it and to position yourself in a place open enough to observe, look and learn to learn for becoming through practice.



studioFive Practice-based workshops, 2017



TAP 2016 Catalogue, Luke Sinclair *Dear, You* (2016, pp.133-134).



Dear You, Ana Ward Davies, 2017

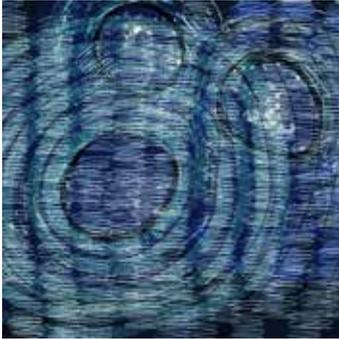
Ana: *Dear, You* was my first foray into critical reflection, what pedagogy meant and what I wanted my experience as teacher to look like. It was a lot of questioning, wondering, pulling together of texts and people. I started to question why I was teaching, how teaching should feel to those involved, and how to develop an integrated, inclusive practice. These are questions I have continued to unpack while developing my a/r/tist self.

Jack: *Dear, You* is a more explicit display of critical reflection than I've previously engaged with. I'm not naturally prone to exhibiting my moments of introspection, these don't leave the sketchbook - which aren't openly shared. The work I do make for display is almost always created as a performance or statement, even if it's not immediately apparent.

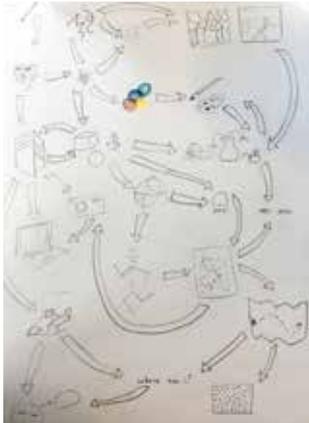
BEING WITH

Kate: My own artist-research-teacher being is always been driven by a rhizomatic thread. It is like being led by a serendipitous line of sight that allows the openings and opportunities of and for being artist, being researcher and being teacher to shift insightfully. I am an a/r/tographer and this allows me to practice in an entangled form of rhizomatic methodology. This methodology is a living inquiry (Irwin & Springgay, 2008) and informs all of my practice. Being a facilitator and activist of a/r/t at the Melbourne Graduate School of Education, University of Melbourne is a driving force in my practice as I invite new artist teachers to practice as a/r/tographers.

Following the self-portrait in the studio and the *Dear, You* letter the zines continued into developing a teaching self through pedagogies and reflections on readings, lectures, seminars and discussions in the studio. Teacher candidates drew their drawing pedagogies through visualising their ontologies and epistemologies.



Kathryn Coleman, *Being with*, 2017.



Ana Ward Davies, *drawing pedagogies, ontologies and epistemologies*, 2017.

Jack: After a decade of practice I'm still wrapping my head around what it means to become 'A'rtist, let alone incorporate researcher AND teacher into that one identity. But that's just me, and I don't think I'll ever fully have those concepts settled. I feel if I was to ever come up with a comprehensive, final answer then the question would lose its purpose. Either that, or Holman Jones's (2016) method of critical auto ethnography is how I've been working all along without realising.

The silos and internal distinctions within and between the various Art & Design fields is something that I've been railing against for as long as I've been able to recognise them, and it's this attitude I'm carrying with me into Teaching. I'm not naturally prone to exhibiting my moments of introspection, these don't leave the sketchbook - which aren't openly shared. The work I do make for display is almost always created as a performance or statement, even if it's not immediately apparent. While this appears to be a totally reactionary approach there's always a starting point.

Ana: Using critical auto ethnography (Holman Jones, 2016) as a way of making, reflecting and analysing, I have started to understand what it looks like - and feels like - to be a/r/tist. It's a muddy place to locate myself in, but using narrative and inquiry to pull the threads of artist/researcher/teacher apart has helped to make meaning and have a better understanding of self. I developed a personal cartography as an artefact that explores narrative and synthesises the multiplicities of self into one cohesive map and presented this as an artist book.

I worked intuitively, locating places, events and people as cartographic landmarks from the multiple identities that contributed to my developing a/r/tist - child, adolescent, artist, teacher. The act of transcribing, drawing, reflecting and remembering was the embodied research component of

a/r/tist. The result was a visual representation of the transgressional, liminal, in-between spaces of the multiplicities.



Anastazia Ward-Davies, c /a/r/t ography, 2017

BECOMING

Kate: "Becoming pedagogical is an active, living inquiry whereby teachers are in a continuous process of inquiry, engagement, and learning as pedagogues" (Leggo & Irwin, 2013, p.4). As an artist/researcher/teacher much of my work is lived and is based upon making art as a researcher-teacher, researching as an artist-teacher and teaching as an artist-researcher. As a lecturer and facilitator of learning for new teachers my invitation is made clear at the start of the year when I create an opening to bring the self as artist. "Action research practices are deeply hermeneutic and postmodern practices, for not only do they acknowledge the importance of self and collective interpretation, but they deeply understand that these interpretations are always in a state of becoming and can never be fixed into predetermined and static categories" (Carson & Sumara, 1997, p.33).



Kathryn Coleman, I AM from Conversations with the Seminals in Wonderland (The Researcher Tea Party), 2014-2016

Jack: Don't stand still long enough for a skin to form on the custard of your brain. My family has a history of Paget's disease (bones start to fuse together, usually starts around middle age), so calcification is already something I've got to look forward to/am aware of. Perhaps it's this that makes me constantly question my thinking and mindset. There's no point where the mind and being is 'finished', bottled and presented as the ultimate iteration of a person or set of ideas, only a gradually shifting set of perceptions, experiences and opinions.

Ana: I don't know where becoming is going yet.

PRACTICING

Kate: Practice is a loop between practicing to understand, think, create and be and practice led, directed by the practices of others, artist, researchers and teachers. This loop is generative and iterative and offers spaces for seeing, noticing and listening. A/r/tography leads and directs this loop and the liminal spaces between a - r - t offer sites of exploration and insight. "Practice develops the ability to use materials and techniques intelligently, imaginatively, sensuously and experimentally in order to respond to objects and ideas creatively through personally meaningful, communicable artefacts in school, later life or professionally" (Swift & Steers, 2006, p.18). This kind of sustained engagement as practitioner is critical, reflective and transformative for a/r/tists as we develop our practice and sense of self as educators. A/r/tographer Suominen Guyas (2008) proposes, "it is my goal to guide my students toward critical awareness of identity construction that is not limited to given and pre-accepted categories and classifications" (p.25). *Dear, You* was the site of critical awareness I chose to develop this understanding of practitioner.



Kathryn Coleman, Woven tablecloth from
Conversations with the Seminals in Wonderland
(The Researcher Tea Party), 2014 - 2016.

Jack: For me, Practice is something that's come and gone. My background is Printmaking, an art form with a rich history and elaborate tapestry of conventions still rigidly adhered to by a majority of practitioners. It also tends to require a lot of time and resources to maintain a practice in. I've put my practice aside at various times, mostly due to having Life get in the way or not having the physical space to pursue the art form. It's the improvisations I've been forced to make that I find most interesting, looking for the absolute essence of printmaking rather than the rules built around it. How stripped back can the process be? What is the least amount of equipment required? It's this material practice that tied into an ethos of sustainability and improvisation that drives my practice. It's during this course that my work has become more reflective, contemplative and questioning of my own identity as Artist/Teacher/Researcher.

Ana: In my own practice, there has always been various strains of making; there's been a 'sophisticated', academic, sculptural practice to exhibit, a clay-based practice to sell, and a personal practice to think, learn and process. A/r/tography seeps into each of these, and I use all of these practices to understand who I am as a/r/tist, but it also exists as its own way of making and practicing. In terms of studio practice, I have found some freedom in developing an a/r/tist identity, where I don't feel the need to differentiate between the ways of practicing so explicitly.



Jack Whitmore 3 Minute self-portrait after 3 week block placement, woodblock/zine, 2017.

CONCLUSION

Kate: The turn to an embodied and a/r/tographic praxis in initial teacher education through sustained creative and reflective practice has opened opportunities for generative, observational, iterative - *being, becoming, practice*. Activated by stories of self, as a co-participant alongside my teacher candidates I continue to develop my praxis, while they develop their own. Through the storying of our (hi)stories, epistemologies, and ontologies as research is "a way for us [a/r/tographers] to be present to each other; the act provides a space for us to create a relationship embodied in the performance of writing and reading that is reflective" (Adams, Holman Jones & Ellis, 2015, p.5) and offers us the space to create new stories in new contexts for affect and becoming, through artistry and artful inquiry.

As colleagues and co-participants, we have read, considered, made and theorised the current issues and ideas in art education, visual culture and the arts as artist, researchers and teachers that we began the year with through these zines. A/r/tography has enabled an awakening to do research, as researchers and re-researchers as we learn through making, doing, writing, reflecting, designing, generating and thinking. The openings that this form of initial teacher education in visual arts and design affords, alongside and inside the TAP project provides us further space to explore as TAP continues to shift toward practice and the practitioner as teacher.

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Practice, Pedagogy, Praxis Symposium

In 2016, the inaugural Teacher as Practitioner (TAP) symposium set out to create a space for artist teacher and teacher artist discussion. This year the Teacher As Practitioner team shifted focus toward the inclusion of science practitioners and Edith Cowan University undergraduate teacher candidates. This shift has offered new insights into practice based pedagogies, practitioner identity and practice based research. The 2017 symposium sought to create a new layer of discourse and develop a new community with a focus on practice, pedagogy and praxis. These three foci drew leaders in arts, design, science and eco-education to present a series of three keynotes followed by punchy Pecha Kucha and panel discussion led by Professor Lisa Grocott (Monash University), Professor Susan Wright (Director, Melbourne Arts Education Observatory, University of Melbourne) and Dr David Sequeira (Director, Margaret Lawrence Gallery, University of Melbourne). To follow are abstracts from the presenters.

Developing practice through practice-based interventions of artist and artist teachers in schools

Kathryn Coleman, Lisa Radford & Kate Mulqueen, University of Melbourne

Many students who choose to study in the Visual Arts post-secondary at the Victorian College of Arts (VCA Art), The University of Melbourne have strong arts based networks, embodied and supported artist identities and inherent creativity that enable them to see the visual arts as a pathway in higher education and beyond. They may also be privileged to the world of visual arts, artistry and practice and have access to cultural and social knowledge that recognises the importance of art in their lives and futures. Some have the support to produce a folio for entry to art school that explore practice beyond artwork produced for school assessment, and are able to demonstrate an understanding of the skills, experiences and bodies of art knowledge as practitioners. Creative and talented students from low-SES backgrounds often don't have mentors beyond their classroom visual arts and design teachers to enable them to develop and present a curated body of work for interview, or access to art education that would build and develop their artistry at a young age as artist. Our 2017 HEPPP funded collaboration project combines the depth of influence that practice-based mentoring program provides through an artist and artist teacher in schools collaboration, alongside arts industry partners: Art Education Victoria and the Australian Centre for Contemporary Art, to inspire, support, mentor and build practice as artist and audience in secondary school students in five low-SES schools. This Pecha Kucha presentation will present the project aim to remove some of the barriers for these students who might not see visual art as a pathway due to a lack of access to role models, art networks and the art world and how we have developed practice through practice-based interventions of artist and artist teachers.

Re-defining choreographic practices on screen

Peter Cook, Southern Cross University

Dancers, choreographers, teachers and audiences are all part of dynamic and malleable relationships advancing within the discipline of dance. The roles are constantly evolving, depending on the artwork and each identity can be interchangeable, depending on the needs of the presentation. Influences of technology see Dance yet again needing to be re-defined to establish the criteria for the variations in performances, especially for those presented on screen. The discipline has been extended from using technology to document dance, to developing new forms within the art, and creating and editing screendance, which increases the difficulties in defining the processes and identifying, as Branningan (in Harris, 2016, p. 75) states, "where the dance ends and the dancefilm begins"? The practice developed in this arts-based educational research involves further re-defining as there is a digitisation of the choreographic processes challenging the traditional paradigms and relationships found in rehearsal studios. The study is situated in an educational environment attempting to better understand and disrupt the choreographic presence from an a/r/tographic perspective. This presentation explores the artistic/ scholarly/ and pedagogical approaches to employing the use of digital technologies choreographically. How does this process advance the knowledge of dance on screen/ choreographic practice in general and the teaching of choreography? Harris, A. (2016). *Video as Method: Understanding Qualitative Research*: Oxford University Press, Melbourne.

Digital collaboration: Why proximity matters

Katherine Barrand, Deakin University

Expanding on the foundations of Peace Education, this research focuses on equitable community art practice in the 21st century by examining shared experiences through changing proximity in art making. This project investigates what is gained and lost in collaborative practice by utilizing cross-border collaborative technologies to investigate flow moments during drawing sessions. This is achieved by examining the differences between creating synchronous and asynchronous collaborative drawings using more traditional in-person methods, in comparison to working wholly digitally and online. Commonly, artists that work digitally have access to sophisticated software that can help to emulate the tactile experience of traditional art making methods. However, this type of software is usually prohibitively expensive, can be difficult to master, and many do not have the real time collaborative capabilities required for synchronous online collaboration. One of the key understandings that underpins this research is that there are often unavoidable budgetary and time constraints placed on educators. As a response to this, we restricted ourselves to using only what would be readily available to those with access to a computer and internet connection, and chose to work digitally and online using free open-source software. The findings of this project reveal that there are several competing factors that need to be considered when utilizing this type of online software for synchronous and asynchronous collaborations; including the proximal changes that occur when working between traditional, online and digital settings.

Social Media practices to transform exhibition perception

Stephen Thompson, Deakin University

This presentation focuses on Social Media's potential to foster equal opportunities for exhibition as a presentation platform. Social Media's promise as a presentation platform can be derived from its equitable access for users to produce, curate, and disseminate creative content. Social Media then, can be conceptualized as an exhibition platform which challenges traditional practices and methods of gallery and museum exhibition. Using contemporary practices grounded in digital presentation, modern tools such as Social Media variants (eg. Instagram, YouTube) can be used to bypass barriers inherent to the traditional exhibition process, such as lack of professional experience or time. This, in turn, generates opportunities of presentation open to all thus fostering greater participation in a field that has traditionally been the reserve of the cultural elite. Within formal education settings, Social Media is often perceived as a distraction from teaching and learning activities. However, when Social Media is reframed as an exhibition platform, it can be thought of as a tool to democratise art and support arts education. Additionally, within the broader arts education community, innovative Social Media practice to support learning and teaching could ameliorate insider/outsider dichotomies prevalent in contemporary arts culture seen in trained vs. untrained practitioners. Teachers who exist outside of the traditionally known arts ecologies (eg. studios, galleries) must adapt their arts practice to address the impact their vocation negatively has on their arts practice. Teachers who struggle to maintain an arts practice could find opportunity in Social Media's immediacy to deliver content. Interest in this research field stems from the changes observed in my own arts practice. Initially trained as a fine artist and graphic designer, study commitments forced me to redefine my arts practice. This resulted in transdisciplinary skills-based

An interactive ethnographic performance: A combination of research-based theatre and drama pedagogy to enhance meaning making

Jane Bird, University of Melbourne

This presentation reports on a study that investigates how performance ethnography combined with drama pedagogy creates a learning experience where the audience opens up and interrogates cultural meanings embedded in the research-based theatre text. Performance ethnography is a form of research that creates a theatrical representation of ethnographic research and in this study the ethnographic performance was constructed for a professional learning context. As ethnographer, theatre-maker and educator I constructed an interactive ethnographic performance text that took the audience through a cycle of engagement and learning by inviting them to shift from engaging, responding and reflecting as an audience member to engaging, participating and responding within the embodied drama activities followed by a discussion. These multiple positions of engagement and involvement within the interactive ethnographic performance allowed for both private and public reflections investigating cultural meanings.

Methodology for Differentiation in the Classroom

Shayna Wells, Artist Teacher Queensland

Most educators agree that differentiated instruction helps students, but the reality is that the implementation can be a challenge when faced with students with diverse needs and abilities. This methodology of practice focuses more on the capabilities and potential of a student through the use of diversification and differentiation based on theory of multiple intelligences. However Howard Gardner's proposed theory of multiple

intelligences (1983) maybe contested, it provides a framework basis in which to review the multiple learning styles within a single classroom. According to Gardner, an intelligence is "a biopsychological potential to process information that can be activated in a cultural setting to solve problems or create products that are of value in a culture" (Gardner 1999, p. 33-4). Creating a framework in which teachers can implement differentiated instruction is not to restrict the students to one modality of learning but to encourage a learning environment that addresses the multiple modes of intelligences for each student. This methodology focuses on the implementation at the planning stages for each lesson. Through a formatting process at this stage, teachers have an opportunity to clearly state the multiple modes they are focusing on and the learning outcomes that can be achieved. Hence creating a learning environment, that has a clear focus on differentiation and diversification.

The split personality: Embracing practice as pedagogy

Julia Morris, Edith Cowan University

Graham and Zwirn (2010) describe artist-teachers as being both "master and mentor" (p. 223); master of subject content and mentor in pedagogy. However, in higher education pre-service teachers often complete subject content in different faculties to their education studies (Robson, 2006). The physical separation of subject and pedagogy has a significant impact on pre-service teachers through affecting their self-efficacy, often leading them to feel that they have 'split personalities': the art student and the teacher education student. The physical environment is a critical component in teachers' construction of self (Flores & Day, 2006). The environment is also one of three factors in Bandura's (1986) reciprocal determinism, alongside behaviour and personal factors. These factors

Pedagogy

alter how an individual perceives themselves in relation to the lifeworld and affects their interactions with others, including their future students. Consequently, it is essential for tertiary art education courses to foster efficacy in both subject content and pedagogy. The Teacher as Practitioner project is one intervention used in WA to affect the learning environment, fostering a space in which pre-service teachers can also reconsider their behaviours and habits of thinking as artist and teacher. In this intervention I consider how the split personality can be made whole through explicit consideration of master and mentor in undergraduate teacher education.

Sharing the stage: Pedagogy and actor practice

Jennifer Andersen, University of Melbourne

Actors work with children in a range of contexts, including in theatres, schools, youth and community arts organisations, and outdoor public spaces. One aim of my PhD research was to identify the characteristics of practice of nine actors who create theatre with and for children across these diverse settings. It found that actors seeking to engage children in caring, artful experiences emphasise four key elements of actor practice: reciprocity, empathy, listening and imagining. These elements are commonly associated with actors' on-stage interactions with one another and their relationship to their fictional characters, but in theatre with and for children they are focused towards the other partner in the theatrical relationship, the audience or participant. Actors use them to engage with children with pedagogical tact (Van Manen, 2015), helping them to do what is right for children throughout each shared theatrical encounter. This finding suggests two equally valid possibilities. The first is that working with children may accentuate desirable acting skills. The second, concurring with Eisner's argument that the arts teach us to 'feel' qualitative relationships

(Eisner, 2004), is that effective, sensitive pedagogical practices may be found within actor practice itself, rather than being external qualities that need to be applied to creative work involving children. References: Eisner, E.W. (2004). What can education learn from the arts about the practice of education? *International Journal of Education and the Arts*, 5(4), 1-13. Van Manen, M. (2016). *Pedagogical tact: Knowing what to do when you don't know what to do*. New York: Routledge.

Putting male art teachers in the frame. Notions of masculinity, resilience and identity.

Andrew Jones, St Edmund's College, Canberra

My previous education research project found that some male art teachers were ridiculed by colleagues in relation to their masculine identity and their subject area, however, most respondents identified judgments of a perceived lack of professionalism from others to be more problematic, while some demonstrated resilience in negotiating the work place, and this presentation explores these notions. We are informed that male teachers can experience anxiety when their own gender performance is scrutinised within the context of a school culture. Studies have illustrated the nature of teaching, and how teachers are themselves categorised within a micro-culture, and labelled accordingly as to their ideologies, relationships, teacher ideologies, self-representation and masculine subjectivities (Mac An Ghail, 1994). Such discussion is needed to question hegemonic roles and styles of masculinity within the education and provide other teachers with the resilience to stay in the profession longer, and provide strategies to explore who they are, and who they might become (Davis, 2014).

Entangled multispecies ontologies and postcolonial place-making as praxis

Alicia Flynn, University of Melbourne

Opening up the more-than-human 'field' of ecological education through a lived involvement in entangled multispecies ontologies, this collaborative research project with students and teachers at an inner-north secondary school in Melbourne has come to practice ongoing Creek-side postcolonial place pedagogies. This 'pecha kucha' will attempt to more-than-represent the research stories of learning-with multispecies in the postcolonial riparian zone of the local creek. Over time and in diverse ways, students, teachers, participant-researchers perform a material-discursive, relational praxis that just might offer openings in affective spaces for fertile pedagogical place worldings during the school day fit for these precarious times. This research is at once materially pragmatic, specifically placed and playfully speculative.

Researcher as Playwright: Playwright as researcher

Richard Sallis, University of Melbourne

This presentation will highlight the artistic processes and creative methodologies used by the presenter who is an ethnographer and a writer of 'performed-research', also known as 'ethnodrama' or 'ethnographic performance': that is 'a dramatic/performance work based on research data and findings' Sallis, 2016. The presentation will examine how creating and presenting a piece of performed-research is both an artistic output and a form of academic inquiry; the processes he applies are both practice-as-research and practice-led research. He will explain how he applies these processes which are creative, reflective and reflexive and how he experiments with artistic form in the creation and presentation of the

performance works. The presenter will share some of the successes and challenges when working on a performed-research project concurrently as both an arts-based practitioner and as a practitioner-researcher and the tacit and explicit knowledge that working these dual roles has generated. He will also articulate how considerations of purpose, function and audience are integral to his work. Drawing on his latest performed research project as an exemplar, the presenter will highlight some of the playwriting practices he has applied to transform research data based on educational studies into dramatic text.

Rhizome: music, education, identity

Pip Robinson, University of Melbourne

What is a rhizome and what does it have to do with music, education or identity? I am a rhizome. I have a multiplicity of identities. Amongst other things I am a musician and an educator. I am also a gardener and resonate strongly with the philosophical concept of the rhizome. Borrowed from botany, the metaphor of the rhizome was first proposed by Carl Jung for the "unending growth and decay" of life (Jung, 1983, p.18). The idea was later developed by the French philosophers Deleuze and Guattari (1987) who described the rhizome as "non-hierarchical, heterogeneous, multiplicitous" (Gartler, n.d.), and "organic...amorphous, promiscuous, even chaotic" (Jorgensen and Yob, 2013 p.38). Deleuze and Guattari (1987) refer to music as being rhizomic. Ultimately, the rhizome has no beginning or end and can be expressed at any point, either as reproduction, extension or new expression. When looking at music and music education through a rhizomic lens the individual practices of music educators are rhizomic expressions of their knowledge, understanding, beliefs and experiences. Taking a central position in this presentation I

will explore my own identity as a musician and educator, my beliefs and practices, and expand on this into the broader educational context, using the garden as a reflective tool for understanding.

The preservation of disciplines through practice

Maurizio Toscano, University of Melbourne

The seminal essay 'On the origin of the work of art' by the philosopher, Martin Heidegger (1971), begins rather abruptly with the invocation a curious circularity. On the question concerning the origin of the work of art, Heidegger states: 'The artist is the origin of the work. The work is the origin of the artist. Neither is without the other' (ibid, p. 17). Given such a recursive impasse one might expect Heidegger to cut this circle definitively and restore to the nature of the work of art a criterion external both to artist and the work. Heidegger instead resolved the issue by underscoring the importance that artistic practice plays in resolving this apparently paradoxical relationship. Heidegger's arguments lead us to acknowledge the poietic quality of artistic practice: more precisely, the notion that both the artist and the work are co-created - simultaneously, reciprocally - in the venture of poetic un-concealment of the truth (truth in its ancient sense of *aletheia*). Importantly, this intimate relationship between artist and work comes to meet our intuition about artist-making and artwork-making and brings us closer to an artistic, as opposed to a purely technical, rendering of education as artistic practice. Furthermore, the reciprocal relationship constituted through artistic practice must necessarily address communities of practitioners - disciplinarians - as well. In this way Heidegger's insights extend beyond the arts and raise questions concerning the nature of practice in other educational fields. References Heidegger, M. (1971). 'On

the origin of the work of art', in *Poetry, Language, Thought*. Trans. Albert Hofstadter. Harper and Row: New York, NY.

Design thinking and doing in academia

Allison Edwards, Monash University MADA

The term "design" can be ambiguous but it always includes applying creativity and problem solving to the real world, and learning from it. This informed, reflexive doing is the fundamental part of praxis, is one of three types of actions Aristotle describes, the other two are *theoria*-like theory, all about the pursuit of truth; and *poiesis*, like production and making, stereotypically aligned with practicing designers in industry. But these three types of actions or contributions aren't separate, they are connected through reflection on action and applied theory. So it looks more like this: a triangulation creating a richer, both rigorous and relevant contribution of knowledge to the field.

As a design researcher, the greatest challenge I've found is trying to maintain this deeper form of praxis- where the projects and actions are executed in a way that builds upon the knowledge of others and allows opportunities for later reflection and analysis - then, actually writing, sharing and opening up a dialogue about what's been done. The reason I'm sharing this is because I see this challenge mirrored in the way we teach our design students, the design curriculum itself. Set times for studio to build skills and produce a portfolio for industry. A unit for reading about the history and theories, often seen as too academic. Little discussion of how these intersect and difficulty recognising praxis. How could we teach design so that there isn't such divide between thinking and doing? How would this impact academia and the world?

training in electronic music as well as video production, which were both fostered and presented via Social Media variants such as SoundCloud and Instagram. The implications of this research can support artist/teachers to change their perception of social media practice in the classroom as well as a mechanism to further their own artistic careers.

Transdisciplinary learning: Charting the territory of design research journals

Hannah Korsmeyer, Ricardo Sosa, Hannah Korsmeyer, Jess Berry, James Oliver, Kate McEntee, Gene Bawden, Lisa Grocott, Monash University

“Design research is interdisciplinary in nature” (Gemser et al, 2012 p. 5) but the field is fragmented when it comes to publishing research. When coming together in a design school to share experiences of writing and publishing, we begin to recognize a kaleidoscope of vocabulary, research practices, and understandings of even what constitutes “design research” in the first place. We started by building a shared collection of journals, the list rapidly grew to over one hundred. This paper reports the theoretical and ethical underpinnings of a design project that emerged as a collaboration between the authors, and is gradually expanding to other members of our university. This project aims to “chart the territory” of design research journals, to foster transdisciplinary understanding and inspiration across STEM and STEAM fields in an academic design context. Instead of aiming to drill down on subject matter, charting the territory moves the content to the background and brings the conceptual, theoretical, methodological, ethical, and cultural dimensions of research practice to the foreground. Our goal is to make sense of the cacophony evident by the variety of research cultures to advance design practice. We do not seek to compare, evaluate, even build agreement, but to enable communication

across divides. The paper also reports the potential of this work to expand everyone’s understanding about design research, inspire awareness, appreciation, and understanding across disciplinary divides, and to assist in reforming the way we teach research students how to conceive of design research and advance in the process of becoming and doing in ways that were not available to the previous generations of designers trained in research practice.

Documents of praxical knowledge

Dion Tuckwell & Kylie Brown, Monash University

Practice-as-research can be understood in terms of the expanding views of creative practice, which includes not only the artwork but also the surrounding theorisation and documentation (Smith & Dean 2009). Using Bolts (2007) notion of the ‘praxical knowledge’ how can we better know the practices that are surrounding the creative practice itself? And, can the documentation of practice orientate praxis? Practice led research is evidenced in the creative output/artwork itself and can generate detectable research. It is also evident in the specialised knowledge that creative practitioners have, and the process they engage in when they are making art. In turn it can lead to specialised research insights which can be then written up as research. Emphasis is often attributed to the creative practice itself, however, highlighting the knowledge generated when the artist reflects on, and documents, their own creative practice is indicative of a particular form of knowing that arises through the handling of materials in practice (Bolt 2007). Practical knowledge can bring forth a ‘shift in thought’, but how do we document our practice so it creates a transferrable, communicable relationship between action and reflection on action?

TAP2: Politics of Practice Symposium

TAP2: THE POLITICS OF PRACTICE

Wesley Imms, Kathryn Coleman, Sarah Healy
University of Melbourne

This year the TAP team are leading a Symposium at the Australian Association for Research in Education (AARE) conference. The title of the symposium is "TAP2: The Politics of Practice". We share with you here an overview of what the symposium entails and abstracts from each of the presenters.

Teacher education programs, with varying success, are seeking a 'turn to practice', inviting our trainee teachers to develop their praxis through participation rather than spectatorship, and to gain insightful and authentic experience through putting theory into practise on placements.

This symposium seeks to extend this trend into the exploration of the 'teacher as practitioner'; that is, developing teaching practice - informed by theoretical and conceptual frameworks in curriculum, assessment and educational research as graduates - which invites an embodied understanding of pedagogy explored by practice-based and practice-led teacher researchers.

For some time this ideology has informed some curriculum and course design in the arts, but we argue the similar case exists equally for other disciplines, such as the sciences. The symposium explores the ideologies and underpinning philosophies that we share as artists, scientists, researchers and teachers. The presenters are a diverse group with equally diverse expertise but are connected by their involvement in the newly (re)launched Teacher as Practitioner project (TAP2). As a show case of arts-based and

practice-led presentations, it engages with new theoretical possibilities while seeking to inform teacher education and provides a focus of professional learning for future generations of educators in practice-led fields. Emerging from these presentations is an acknowledgment that through practice (in art, science, or any education discipline) educators find the motivation to excel in their field. It highlights the developing professional field of the teacher as practitioner, and the role that this turn plays in contemporary education.

What follows are five ten-minute papers from the TAP team ('Lightening talk' style) that will be interspersed with lively panel discussion facilitated by: Professor Susan Wright, University of Melbourne.

An a/r/tographic turn to praxis for art and design teacher education

Kathryn Coleman

University of Melbourne

As an arts based educational researcher and educator, I am interested in the role that self and identity play in research, art practice and art teaching. I call myself an a/r/tographer (Irwin, 2004). It is not a label or title, but a living methodological way of thinking, doing and theorising in art education “through an ongoing process of artmaking and writing while acknowledging one’s role as artist (a), researcher (r), teacher (t)” (Irwin, 2004, p.1). It represents praxis. “As arts based action researchers, they [a/r/tographers] propose that when teachers identify, reclaim and continually reframe their subjective understandings of teaching as social practice, they can embody a more responsible (Di Rezze, 2000; Surrey, 1991) disposition toward students; that is, be able to respond to them more thoughtfully, mindfully and with care” (Araujo, ND, para. 4).

As a/r/tographer, this shift to understanding of self has been pivotal to my becoming, a praxis turn. Praxis is “reflection and action upon the world in order to transform it” (Friere, 1990, p.36). Praxis is an embodied understanding that both practice and theory are always interlocked, never in opposition. “Praxis is a network of relays from one theoretical point to another, and theory relates one praxis to another. A theory cannot be developed without a wall, and praxis is needed to break through” (Deleuze, 2004, p. 206). Practice and theory are intertwined, woven, intertextual, transformative, always working together to further the inquiry and being, as artist-researcher-teacher for community.

“To live the life of an a/r/tographer is to live a contiguous life sensitive to each of these relationships and particularly to the spaces in-between” (Irwin & Springgay, 2008, p.xxviii). Flood (2013) calls these spaces ‘gaps’: “the zone between delineated areas of knowledge” (p.213). She asks us to consider, how as creative practitioners, through creative teaching, that we help to find these gaps for our students and to offer opportunities for the gaps to be found in our learning design and classrooms.

Science: Practice and poiesis

Maurizio Toscano
University of Melbourne

Much of science education hinges upon both explicit and tacit understandings of what counts as scientific practice. Yet a cursory examination of 'scientific practice' in the science classroom, or even in the research laboratory, reveals it as something of conceptual vagabond. Sometimes what counts as scientific practice resides in conventions and enactments of the 'scientific method' –although definitions of the scientific method can be so vague as to permit any activity; or so prescriptive as to exclude much of what philosophers of science since Kuhn have insisted are the hallmarks of ordinary and revolutionary science. We might say instead that scientific practice lurks in activates that are more theoretical in nature, such as scientific reasoning or modelling. Here, scientific practice goes on in the head as a kind of resolutely 'indoor' activity. By way of contrast, and especially in fields like environmental science, scientific practice has increasingly come to be associated with going 'outside' into the field: or failing that, into 'indoor' settings alternative to the classroom, such as science centres, sites that invites students into the 'lab', the Internet or the 'flipped' classroom. Finally, pedagogical practices of science education too might be taken as securing an identifiable kind of scientific practice.

With so many and varied conceptions of scientific practice, the hope of finding some unifying schema or definition seems illusory and, perhaps, dangerously counterproductive. Rather, what is needed is an understanding of practice that does justice to these different manifestations while not committing itself to an overarching metaphysics. For instance, tethering these scientific practices with unifying notions of the 'search for Truth/truth', or encounters with reality 'out there', or even the social construction of knowledge, whilst providing a common theoretical ground, come at the cost of an expansive – even unbounded – conception of practice. In light of this dilemma I propose in this paper, following Heidegger, Nietzsche and Dreyfus, a rendering of scientific practice in terms of Poiesis.

Poiesis, as a candidate for a re-conceptualisation of scientific practice, carries the advantages of capturing the phenomena of lived and embodied practice without the burden of metaphysical commitments. Moreover, the notion of Poiesis brings scientific, artistic and other practices into meaningful communion: a possibility that is so often masked by disciplinary rhetoric in education.

Fluid identities: How practice changes teachers' perceptions of themselves

Julia Morris
Edith Cowan University

The development of identity in undergraduate visual arts teacher education courses is unique, as students are concurrently evolving as both artists and teachers. During the undergraduate course visual arts content and pedagogy are largely separate - taught by different staff, in different faculties. This siloed approach to teacher education does not authentically represent the classroom context, or teachers' requirement to integrate content and pedagogy as part of their daily practice (Davidson, 2014; Falkenberg & Babiuk, 2013). This paper outlines how the Teacher as Practitioner project (TAP2) was implemented in Western Australia (WA) as a strategy to encourage social practice (Kemmis & McTaggart, 2000), and how social practice empowers artist-teachers in visual arts. The WA case study demonstrates how social practice creates opportunities to interrogate the shared experience and discourse of an artist-teacher community, and what it means to be a beginning teacher in the arts. The shared experiences of teacher/researcher and students in the first year of TAP2 participation were qualitatively documented through narratives, artworks and focus group discussion, which have been inductively coded to show a transition in teachers' perceptions of themselves as teacher to artist-teacher. These findings can be compared to the cluster analyses of the longitudinal TAP2 project to show a unique shift for the undergraduate participants in this practice-led research.

Ecojustice practitioners becoming with(in) art-science activisms as enlivened praxis

*Alicia Flynn (& Aviva Reed) **

University of Melbourne

Art-science activisms (Haraway, 2016) have emerged from informal and community contexts but here we present a way of engaging in ecojustice education in schools that signposts a more-than-scientific way of knowing Earth systems, through art. Through this collaborative presentation, Alicia as a school, community and university ecojustice teacher-practitioner, and Aviva as a visual ecologist, enact how our own art-science activisms are forming with/in an elongated multispecies ecological ontology that is based in science fact but stretches our imaginations through speculative fictions (Haraway, 2016).

We are politically conscious that Aboriginal art as an ecological-cosmological knowledge system has been practiced continuously for over 65,000 years by First Australians as a way of understanding human co-becoming with multispecies, people's place in the web (of living and dying) and the practices necessary to more than sustain living. As such, these 'new' non-colonising art-science activisms in school and community education settings are bringing to bear these ancient-living approaches in enlivened ways that are fit for these precarious times. This is an radical practice of living our politics as practitioners through a collaborative postcolonial praxis.

Vivid art-science activisms, such as the science storybook 'Zobi and the Zoox' (2014) illustrated by Aviva that we trace here, generate a sense of immersion in a more-than-human agential reality (Barad, 2007) that increases our capacity to imagine the relationships and events that are otherwise so big they are imperceptible or so small they are invisible. These assemblages enliven material-discursive ways of knowing and encountering new learning.

The artist/scientist/activist as practitioner is made possible through these practices – these activisms that flesh out an entangled praxis and an ethic of teaching beyond our anthropocentric four walls. The ecopedagogy of the practitioner is strengthened through art-science practices. These practices make possible conversations beyond the polemics of despair or hope (Haraway, 2016) as at once a practice of *vita contemplativa* and *vita activa* (Arendt, 1958) through an imaginative-active ongoingness of entangled practices.

* If possible, Aviva will appear within my presentation via a webcast/embedded video clip

Social art practice as pedagogy

Sarah Healy

University of Melbourne

Teacher As Practitioner (TAP2) project is, amongst other things, concerned with practice-led and practice-based pedagogy or 'practice as pedagogy'. While the TAP2 study originated within positivist and interpretive paradigms, it has since evolved and people with a wide range of interests and expertise have joined the research group, causing what Lather (2006) refers to as 'paradigm proliferation' within the project. The concept of multiplicity (Law & Mol, 2002) opens the way for multiple ontologies of practice to simultaneously operate in a generative way. I bring a materialist ontology to the TAP2 project and demonstrate possibilities for working with concepts of practice, praxis and pedagogy as entangled, embodied, affective and relational processes. I engage with the self-identified 'social practice' of artist Tiffany Singh to map how practice as pedagogy is rhizomatically assembled (Deleuze & Guattari 1983, 1987). The notion of practice as pedagogy is considered in relation to Singh's social (material) art practice in community spaces and discussed in terms of how it works, what it does, and what it produces. I posit that practice as pedagogy is a material-discursive-affective process that constantly makes, unmakes and remakes itself in relation to multiple entities at play.

TAP to TAP2: Research Report 2017

ABSTRACT

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¹Edith Cowan University

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The University of Melbourne initiated 'teacher as art maker project' continues to grow and develop its body of knowledge through an expansion of its participant groups that now includes Science Education graduates, and the asset of a growing team of researchers who are bringing a sophisticated praxis-focus to the project. This research report signals the beginning of a more holistic approach to TAP; while it remains focused on statistical analyses, it lays the foundation for an exciting mixed-method approach in future years. This paper reports year seven data, analysed against longitudinal trends existing in the established TAP data set. As in previous years, the results continue to defy any clear-cut difference between the practitioners' self-allocated 'identities', and also between the TAP and the Control groups. It does, however, suggest emerging trends regarding the resilience of the 'teacher-as-practitioner' group, and indications that the TAP exhibition group has greater incidence of retention in teaching, and higher perceptions of quality of teaching. This continues findings from previous years, it proves this phenomenon is a complex one that will most likely never give definitive 'differences' between the groups, and it suggests that quality understanding of the teacher as a practitioner will come from understandings established through quality mixed-method analyses.

INTRODUCTION

This paper reports on the seventh year of the Teacher as Artmaker Project (TAP), a longitudinal study that explores the teacher-as-artist, teacher-as-practitioner and teacher-as-educator at Melbourne Graduate School of Education, The University of Melbourne (MGSE). In the initial TAP project graduate visual arts teachers were invited to complete an annual survey on identity as well as receiving the opportunity to exhibit in an annual TAP exhibition held at MGSE. In 2016 the TAP project team expanded to include new members from visual arts & design teacher education and extended its research participant cohort to undergraduate Visual Arts teacher candidates at Edith Cowan University (ECU). In late 2017 TAP's scope was further extended through the invitation of Secondary Science graduate teachers and a science education specialist into the TAP community of practice-based educators. The inclusion of an undergraduate

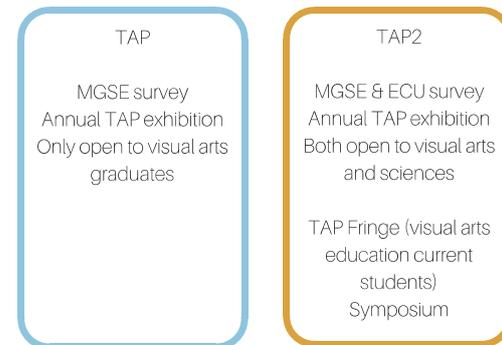


Figure 1. Key differences in TAP and TAP2 activities.

program, new disciplinary area and team members marked a turn towards a re-examination of the praxis, practice and pedagogy that was already an important feature of TAP. This re-orientation towards a refined understanding of practitioners and the move to a multi-site context necessitated the project's new moniker TAP2: Teacher as Practitioner.

Each year this project has undergone a tangible shift, as each incoming practitioner cohort brought with them new material practices, experiences and knowledges, whilst new TAP research team membership invited fresh lenses and approaches into both the community and also its culminating exhibition. This year is no different, and has called for significant changes to the research instruments and ways of interpreting the resultant data. These shifts have reflected new insights into practice-based pedagogies, practitioner identity, and practice based research in response to the diversity of the project team and participant cohort. For instance, questions in the survey instruments pertaining to practice had to contend with the degree to which the concept of practice – or the kinds of embodied activities the term practice indexes – could translate between the world of the teacher-artist-practitioner and their scientific counterpart. What this example illustrates is how the shift from TAP to TAP2 has raised new theoretical, methodological, and interpretive questions that not only inform how the project addresses disciplinary practices beyond the arts, but also how one might re-examine the legacy and foundation which is TAP. Hence, the research findings and interpretations offered here should be read, at least in part, in the context of TAP2's ongoing inquiry into the disciplinary and transdisciplinary nature of what it means to be an active practitioner.

In the context of the expanded research scope offered by TAP2, three key research questions have guided the 2017 analytic focus on practice,

practice and teaching quality, and practice and retention. These questions have remained throughout the seven years of TAP, but they now carry fresh significance due to the emerging cross-disciplinary nature of TAP2:

- Question 1 (Does early career teaching impact participants' practice?) explores rates in participants' practice over time. Participants' amount of time practising is collected in hours-per-week, and this is mapped to years since graduation.
- Question 2 (Do participants' perceptions of 'quality of teaching' change over time, and does practice have any impact on these changes?) explores how early career teachers perceive their own quality of teaching against the Principles of Learning and Teaching (2017). Participation in TAP2 is also analysed as an independent variable on individuals' perceptions of teaching quality, as well as their self-selected identity.
- Question 3 (Do participants' expectations of retention in teaching change over time, and does practice have any impact on these changes?) explores participants' intention to remain in teaching and whether TAP2 participation impacts on retention in the profession.

In summary, TAP2 investigates issues of great significance to contemporary schooling. One issue is situated within the broad discourse concerned with improving quality of classroom teaching. Another speaks to policy concerns regarding the retention of good teachers in the classroom. Most importantly, however, TAP2 continues an already rich tradition – assisting teachers to explore that sophisticated and nuanced interplay of personal beliefs, professional practice, and their long-term development of vibrant, resourceful, creative, multi-faceted teacher identities.

BACKGROUND FROM TAP TO TAP2

As the shift in TAP occurred in recent years, significant changes in the team structure of the project resulted in new ways of seeing and exploring the phenomena of TAP2. No longer seen as a project, but rather a methodological approach to teaching teachers in both institutional programs, TAP has become (necessarily) an entangled force in initial teacher education (ITE) at MGSE and in ECU's visual arts & design learning areas. Since 2010, TAP's longitudinal research design has explored the hypothesis that maintaining an early career teacher's (ECT) personal practice, in the discipline in which they were trained and now teach, increases their perceptions of the quality of teaching, as well as ECT's expectations of remaining in the workforce. Significant evidence points to the quality of teaching as the most significant factor in improving student learning outcomes (Hattie, 2003). Evidence also supports the view that efforts to understand and promote the retention of ECTs beyond approximately 5 years in the workforce are an international concern (Buchanan, Presco, Schuck, Aubusson, Burke & Louviere, 2013). Hence TAP's significance in addressing Australia's need for quality teachers, and its need to keep them functioning positively in both the classroom and also in the school both during and also beyond the critical early years of teacher practice. This focus on the teacher-as-artist, -researcher, -educator and -practitioner stimulated further consideration into the question concerning the transferability of the phenomena investigated by TAP to practice-based subjects other than visual art - in this case, science education (TAP2), with potential for other learning areas to also be included in future, including other art form practices.

In many ways ECTs in the sciences encounter issues not unlike art practitioners. For instance in the way they negotiate that continuous movement that spans

their disciplinary training, their practice within the community defined by that discipline, their experiences of learning about and enacting the teaching of that discipline, and how this comes to define who they are in the space of teaching. Do these roles and disciplinary identities overlap? Is the actual day-to-day work of each very different? The context, audience and purpose dramatically shift away from the teacher, to the artist students and to other practitioners in each role. How do we live and work in this entangled and often liminal space? Indeed, the word 'space' here points to another parallel, namely: the role that spaces like the studio and the laboratory play in negotiating practice across a lifetime - bearing in mind that such spaces are very often shared with colleagues, students, outsiders, peers, mentors, family, friends, and others. Thus, the research presented here is likely to inform further inquiries into disciplinary and trans-disciplinary practices and their relationships to education, professional life and identity, and community, amongst other things.

Since 2010, TAP has offered a community of practice for early career teachers to continue their art making. Qualitative data collected as part of the TAP survey suggest that participation minimises the sense of isolation experienced by artists, and creates a connection between graduates that extends beyond the teaching profession:

Each year since my graduation because to me it is important continue my connections with past students of Melbourne University and Master of Teaching as well as with the staff. For me although no longer in the teaching profession and pursuing my other career in the field of animal companions I am very much a dedicated

AN ARTIST-TEACHER METHODOLOGY

and professional artist and wish to share and connect with other graduate artists (TAP 2017 research participant).

Maintaining a creative practice was also seen as beneficial for student learning: "As a practicing artist, I feel I am in a better position to assist my students in their creative processes" (TAP 2012 research participant). Whilst another participant expanded on the reciprocal benefits of TAP participation:

Everything I do in my practice affects my teaching because it provides me with more insight, which transfers into for example, empathy with the students as they make work. I believe that any accumulation of knowledge shifts who we are, even if very subtly and would therefore change who we are and what we have to offer, as a teacher (TAP 2017 research participant).

Additionally, TAP participation was noted to increase teachers' sense of authenticity as a practitioner of their subject:

My participation in this exhibition is motivated my desire to raise awareness of the fact that Visual Art students are being taught by practicing artists. I believe that when art teachers showcase their original works to students, their students believe that their teacher.

In the context of art educators, Irwin and O'Donoghue (2012) suggested that "Preparing secondary school art specialists is not just about preparing educators for teaching art, it is also about artists preparing to teach and artists preparing to produce art while teaching" (p. 222). They reveal the difference that practitioner inquiry has made in their professional practice, their understanding of student learning, their content area knowledge, and their career trajectories.

This extensive work by visual art researchers now informs a wider conversation about teachers becoming active practitioners. TAP2 is evolving to become an examination of how practitioner inquiry impacts professional practice, school culture, and career trajectories. It is looking to embrace the use of complexity and network theories to understand how practitioner inquiry is able to create its ripple effect. It is seeking greater use of testimonies from educators with experience as inquirers. It is extending its scope to include practices from early childhood and other school settings, classroom and leadership roles, general education and specialist settings. This research report differs from previous years' publications because of this conceptual expansion. But the nature of 'what is practitioner research?' must be recognised as being in its infancy (Hawkins & Wilson, 2016). The interplay of qualitative and quantitative research approaches to explore the ephemeral construct of teachers as practitioners begins with this year's report, but will continue to evolve methodologically with vigour in years to come.

RESEARCH DESIGN

SAMPLING

In TAP2 two groups are convenience sampled from University of Melbourne MGSE and Edith Cowan University. The MGSE sample for 2017 included both graduate visual arts and science education teachers, while the ECU sample included graduating visual arts teachers. Students self-select into the two groups: a control group that completes an annual survey, and an experimental group that completes the survey and participates in an annual exhibition. Additionally, during the survey, students self-identify as a practitioner, a practitioner who teaches, a teacher who also practices or as a teacher. It is up to the individual participant to select where they best 'fit' based on their understanding of the term practitioner, and may change over time (for example, a first-year graduate may consider themselves a teacher but shift towards teacher-practitioner by their third year of participation). This allows for a deeper analysis of the data against graduates' self-reported identities, and for the opportunity to explore how identities change over time.

DATA ANALYSIS

The full 2017 TAP2 survey has 66 items that explore the impact of early career teaching on practice, the impact of practice on the quality of teaching and on retention in the teaching profession. Quantitative data are collected through the survey's range of binary response items (yes/no) and Likert scales. Qualitative data are also collected through the survey in the form of written responses to short answer questions.

Three key research questions guided the 2017 analysis: Question 1 (Does early career teaching impact participants' practice?) explores rates in participants' practice over time. Participants' amount of time practicing is collected in hours per week, and this is mapped to years since graduation. Question 2 (Do participants' perceptions of 'quality of teaching' change over time, and does practice have any impact on these changes?) explores how early career teachers perceive their own quality of teaching against the Principles of Learning and Teaching (POLT) (Department of Education and Training, n.d). Participation in TAP2 is also analysed as an independent variable on individuals' perceptions of teaching quality, as well as their self-selected identity. Question 3 (Do participants' expectations of retention in teaching change over time, and does practice have any impact on these changes?) explores participants' intention to remain in teaching and if TAP2 participation impacts on retention in the profession.

For this study analysis of variances (ANOVAs) were used to determine any significance between groups (TAP2 or control, or identity groupings). While data analysis is generally conducted longitudinally, the TAP2 survey was administered differently in 2017 due to the inclusion of science and arts practitioners as well as Edith Cowan University participants. As such, this report outlines the findings from the 2017 data only, with comparison occurring between the groups within the 2017 dataset. A longitudinal analysis will be forthcoming once the increased dataset are matched and can be analysed in depth.

RESULTS

In considering the findings of this report it should be noted that the survey sample was primarily art education major students (94%), despite science practitioners joining the TAP2 sample this year. Subsequently, the graphs in this report use the inclusive term of 'practitioner' and uses aggregate data from both art and science majors.

QUESTION 1: DOES EARLY CAREER TEACHING IMPACT PARTICIPANTS' PRACTICE?

Overall, a one-way ANOVA showed no significant difference between the number of years teaching and the amount of time participants spent on their practice, $F(6, 107) = .65, p = .689$. The data were then explored in terms of the impact that identity may have on participants' practice. Figure 2 shows the amount of time spent on practice per week for each self-identified group of participants: practitioners, practitioners who teach, teachers who also practice, and teachers. A one-way ANOVA found that identification had a significant effect on the amount of time participants spend on their personal practice, $F(3, 86) = 9.59, p < .001, \eta^2 = .25$.

All of the participant groups experienced a drop in their practice as makers between the first and second years after graduation. In the 2017 survey, those participants who identified as teachers had a consistent level of practice in the zero-to-five hours per week category after they graduated. The remaining groups experienced increases in practice after year four.

In addition, participation in TAP2 itself was also considered an intervention that promoted sustained practice. Figure 2 shows the number of hours of practice per week for TAP2 and control (non-TAP2) participants. It is evident that TAP2 promotes increased practice in the first two years of teaching.

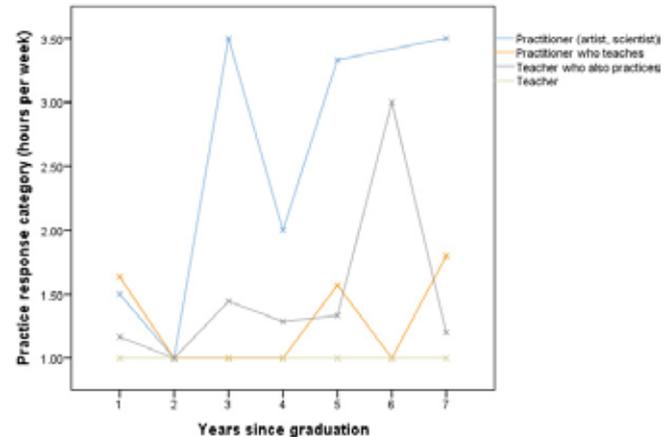


Figure 2: Average amount of time per week spent practicing by participants, where 1 = 0-5 hours/week, 2 = 6-15 hours/week, 3 = 16-25 hours/week, 4 = 26-35 hours/week.

Between years 3 and 5 there is a more consistent amount of time for control participants, however TAP2 participants experience a slight increase in their practice in year 4. By the sixth year after graduation both groups of participants experience a dramatic increase in their time for practice, which is consistent with the 'teacher who also practices' group in Figure 3. The participants seven years after graduation experienced a sudden decline in their practice, although still marginally higher than those who are in their first year of teaching.

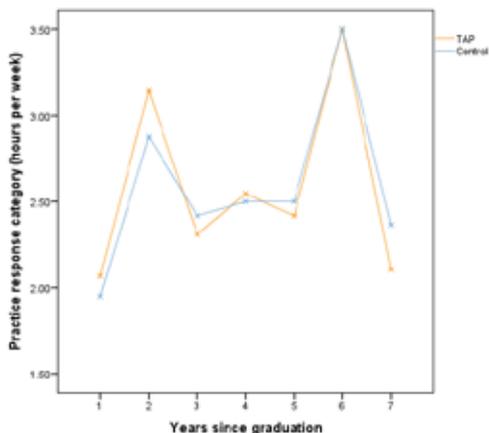


Figure 3: Average amount of time per week spent practicing by TAP2 and control group participants, where 1 = 0-5 hours/week, 2 = 6-15 hours/week, 3 = 16-25 hours/week, 4 = 26-35 hours/week.

QUESTION 2: DO PARTICIPANTS' PERCEPTIONS OF 'QUALITY OF TEACHING' CHANGE OVER TIME, AND DOES PRACTICE HAVE ANY IMPACT ON THESE CHANGES?

Items 28 to 40 of the TAP2 survey ask participants to report on their teaching quality in alignment with the Principles of Learning and Teaching (POLT). Although POLT is used in Victoria, the same sentiment is echoed in Western Australia (WA) through the Principles of Teaching, Learning and Assessment (School Curriculum and Standards Authority, n.d.). While agreement on the POLT items was fairly consistent among the identification

groups, the blended identities (practitioner who teaches and teacher who also practices) were the only two groups to have a median score of 'strongly agree' across the items (Figure 4). No participants in their second year of graduation completed the POLT section of the survey, and as such, Figure 3 does not include data for the second year after graduation.

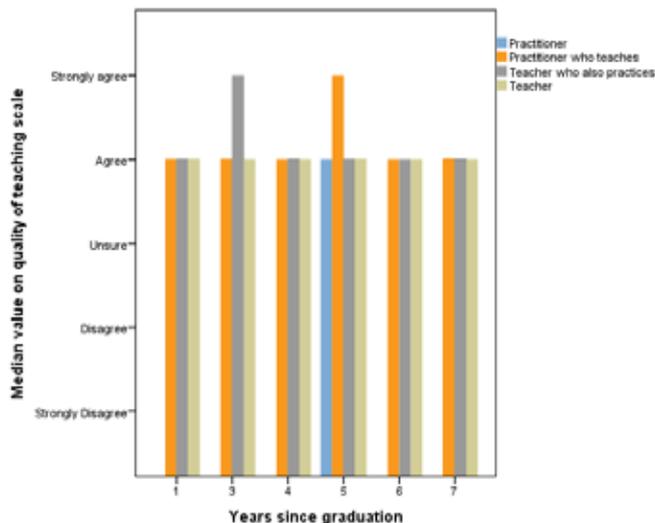


Figure 4. Median response on the POLT scale analysed by identification group and years since graduation.

There was no statistically significant difference in the perceptions of teaching quality over time for those who participated in TAP exhibitions and those who did not when comparing the groups within the 2017 data, $F(5, 52) = 1.918, p = .107$. However, it is evident that TAP2 participants have a lower mean response to the POLT scale until their third year after graduation (Figure 5). Of those who participate in TAP2, 52% stated their participation had made an impact on their classroom teaching. For survey 7 there was no statistically significant effect of TAP2 on quality of teaching, $F(2, 39) = .27, p = .766$, although a trend analysis of the longitudinal dataset is required to determine a relationship between these variables.

QUESTION 3: DO PARTICIPANTS' EXPECTATIONS OF RETENTION IN TEACHING CHANGE OVER TIME, AND DOES PRACTICE HAVE ANY IMPACT ON THESE CHANGES?

Participants' identity does appear to impact on their intention to leave the teaching profession. Figure 6 shows the mean response for the item 'At the moment I feel I am likely to leave the teaching profession within the next three years' for each of the participant identification groups. Practitioners were the only group to agree with the item in the first year after graduation, although teachers who also practice tended towards agreement in their second year, and teachers tended toward agreement in their seventh year. A teacher who also practices was consistently content to remain in the teaching profession, with low mean scores across time.

Figure 6. Mean response for the item 'At the moment I feel I am likely to leave the teaching profession within the next three years' for each of the participant identification groups, where 1 = strongly disagree, 2 = disagree, 3 = unsure, 4 = agree.

An odds ratio was conducted to determine the likelihood of teachers (a teacher who practices or a teacher) to remain in the profession compared to practitioners (a practitioner or a practitioner who teaches), $x^2(N = 92) = 1.59, p = .102$, odds ratio = .463 (95% CI .184 - 1.166). Therefore, teachers are less likely to leave the profession than individuals who identify as practitioners or practitioners who also teach, although the precision of this analysis is uncertain due to the large significance value.

The impact of TAP2 on retention in teaching was also analysed (Figure 7). While it appears that TAP2 participants are more inclined to remain in teaching over time, there was no statistical significant difference between the TAP2 and control group participants, $F(3, 116) = 2.279, p = .083$. However, this result could be skewed by the outlier in sixth-year control group participants, who strongly disagree with the statement 'At the moment I feel I am likely to leave the teaching profession within the next three years'. It is also possible due to unequal grouping, although a non-significant Levene's test and the variance ratio suggested that variances were fairly equal.

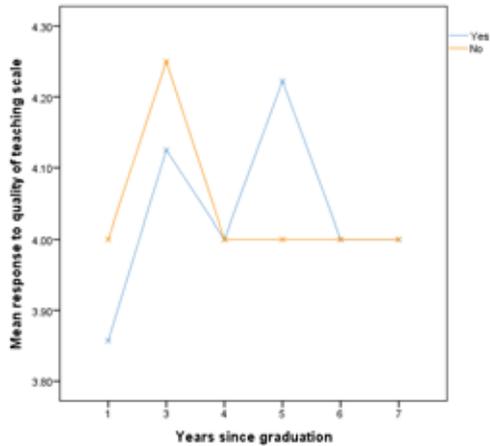


Figure 5. Mean response on the POLT scale for the TAP2 and control group participants, where 3 = unsure, 4 = agree, 5 = strongly agree.

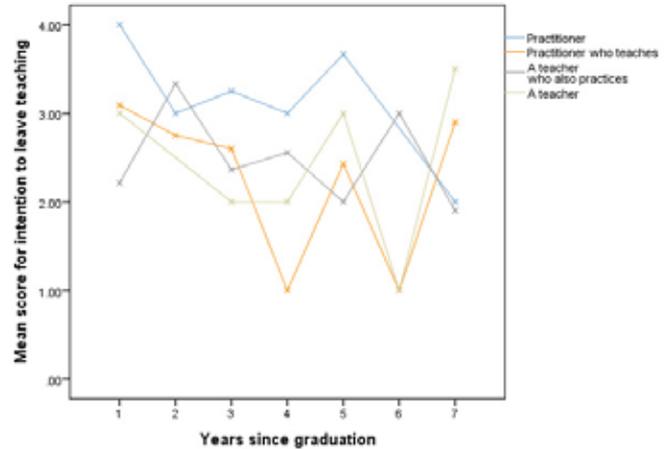


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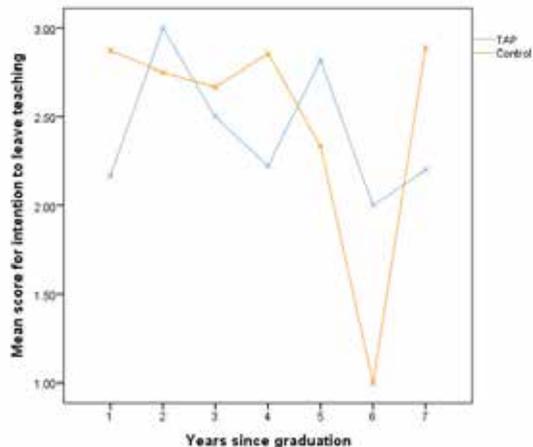


Figure 7. Mean response for the item 'At the moment I feel I am likely to leave the teaching profession within the next three years' for TAP2 and control groups, where 1 = strongly disagree, 2 = disagree, 3 = unsure.

CONCLUSION

As has been found in previous annual analyses, the year seven TAP statistical data provides informative 'trends', but few clearly identifiable differences. For instance, to the question 'do teachers reduce their level of practice during the early career period?' the answer remains, yes. This is certainly the case for all participants during the first two years of teaching, where participation rates drop considerably. Also evident is a trend across the cohort back to higher levels of participation by year six. Clearly, something negative happens around year two for ECTs in regard to being practitioners; however, more data are required to explain why this is the case. Also evident is that something occurs around year six that helps teachers find time to re-engage with their practice.

In regard to the question 'does having a practice increase perceptions of quality of teaching?' responses show a consistently positive perceptions across the cohort. In regards to the third question, 'does being a practitioner impact intentions to stay in teaching?' the answer is that intention is high during initial years, with a significant drop around year six. Year seven shows a reversal of this trend, but the small sample size at that year makes this aberration suspect. It is possible that the longitudinal analysis of TAP and TAP2 data from the past seven years will show a clearer pattern emerging based on its larger sample size.

What are of interest, are the emerging trends in the data when viewed through the lens of the self-identified groups, and between the TAP2 versus Control groups. In essence, there is a limited (but not statistically significant) trend of the TAP2 participant groups rating more favourably across the three measures. Also suggested in the data is a trend of the 'teacher as practitioner' group being the most resilient category across these measures.

For those who participate in TAP2 there seems to be an intrinsic motivation that sustains their participation. For example, one of the 2017 participants wrote, "I enjoy being involved in an initiative which explores the idea of teaching and studio practice, which I am still grappling to find balance with. This program keeps me actively involved with Art practice whilst busy with teaching." The sense of community established through TAP and TAP2 has helped teachers to overcome isolation, which is a cause of burnout in early career teachers (Australian Council for Educational Research, 2013; Fetherston & Lummis, 2009). Participants often made comments to this effect, such as "I like to feel apart of this community where fellow teachers and art practitioners understand my circumstances. I find it very encouraging and motivating in my own work." Participants also made comments such as, "Being part of a community of practice has really helped me in my first year; particularly as I moved to a regional school."

What remains unreported in these data are the complex nuances that exist in the relationship between TAP2's statistical results, and the rich qualitative data that are emerging from the survey and other sources. Given the consistency of the statistical results over the years, it is likely that a comprehensive understanding of this phenomenon will instead come from the types of mixed-method analyses the TAP2 research team is now developing. Nevertheless, there is emerging evidence of the benefits of practice for educators, and as TAP2 gains momentum.

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