Donna Mathewson Mitchell

Charles Sturt University, Australia

Abstract

This paper reports on a research forum for secondary visual arts teachers working in rural and regional areas of New South Wales. Teachers attended from a range of schools, and the focus was on understanding, articulating, and researching teaching practice. The program drew on the skills and knowledge of university academics, arts practitioners, and visual arts teachers and involved research presentations, art making, and focus group discussion with the aim of repositioning and developing knowledge in the nexus of these experiences. The outcomes included data about teaching practice in rural and regional areas; the development of professional relationships; and capacity building for research collaboration.

Introduction: Contextualising the focus on teaching, practice, and place

In recent times interest in practice has increased across a range of disciplines. There is a broad body of theoretical and philosophical work now that explores practice as a distinctive concept across a range of fields. This concern with practice provides us with a timely opportunity to critically engage with teaching as professional practice that has implications for informing and potentially transforming our understandings of approaches to pre-service and continuing teacher education.

Visual arts education is a fertile area of curriculum for studying teaching practice. In a national review of visual education in Australia, Davis (2008) noted the absence of knowledge about it, stating, "There are very few studies that have investigated the visual arts in an educational context, and even fewer that have explored visual arts classroom practice" (p.53). On the basis of an analysis of three international journals in the field (Australian Art Education, The International Journal of Art and Design Education, and Studies in Art Education), she went on to say, "what happens in arts classrooms seems perhaps to be taken for granted" (2008, p.57). This assertion was supported by her finding that less than 1% of articles published in these journals between 1997-2007 addressed issues of classroom teaching/learning. My own search of key journals and published books in specialist literature

published over the past twenty years confirmed this. Specifically it identified a continuing and necessary focus on legitimating visual arts as a curriculum area, and on the contribution art education makes to other curriculum areas (see for example Bamford, 2006; Davidson and Michener, 2001; Piscitelli, Renshaw, Dunn and Hawke, 2004; Hunter, 2005;), and on investigations of international approaches to visual arts curriculum (see for example Bresler, 2007; Bamford, 2006). Typically there is a broad top-down approach to curriculum in this body of research and not much attention has been paid to the particular characteristics of visual arts teaching and classroom contexts. Likewise, there are few instances of studies investigating the standpoint of visual arts teachers, or privileging their insider perspectives; and little consideration of the impact of place on teacher practices in visual arts.

This paper reports on the foundation and beginnings of a research program that aims to develop understanding of teaching practice in visual arts in secondary schools. First it presents the conceptual framework, drawing on theories of practice, and briefly discusses theoretical propositions and methodology. Second, it provides a brief account of the broad program before it focuses on the research forum that was the most recent stage in its development. This forum, which was held in Bathurst, New South Wales (NSW), involved secondary teachers of visual arts from a range of systems and schools in rural and regional areas. The specific focus was on understanding, articulating, and researching teaching practice in relation to place. Ultimately the purpose of this paper is to explicate the foundations of the broad research program and demonstrate its potential for investigating teaching, practice, and place.

The conceptual framework: Practice as an integrative concept

Practice is a complex concept that brings together a range of seemingly disparate scholarship. In providing an insight into its overall complexity, van Manen (2007, p.15) stated,

"…practice refers to our ongoing and immediate involvement in our everyday worldly concerns…the mutual relations between practice and thought appear extremely complex and subtle" (van Manen 2007, p.15).

In an attempt to develop a conceptual foundation for researching teaching practice, I explored the work of a number of theorists and identified common principles that illustrate the integrative nature of the concept of practice and its capacity to move beyond traditional dichotomies. This attempt to find common ground did not negate different theoretical positions but sought to synthesise them in order to consider the concept strategically. The following key principles

were identified and applied in formulating a conceptual framework for thinking about visual arts as a particular area of professional teaching practice.

Practice as mind and body

In referring to practice as "sayings and doings", Schatzki (1996), acknowledges that it is expressed through action but this action is generated by thoughts, ideas, perspectives, and beliefs that exist intellectually and emotionally. Thus theory is embedded in and used for practice. This definition of practice as doing(ness) challenges the traditional Cartesian mind/body dualism, implying that it is through practice that the mind and the body are joined (Reckwitz 2002). It further highlights practice as performance, with the enactment of performance representing the nexus between doings and sayings (Warde, 2005).

Practice as material and relational

Practice is expressed through the body, relates to the materiality of context, and is carried in and realised through embodied performance in relation to others and other–ness. It exists in relations between mind, body, and action, with the body enabling and constraining the possibilities of action (Schatzki, 1996). Possibilities of action are further mediated by the particularities of time and place in terms of environments, circumstances, and resources. The recognition that practice is shaped, in part, by material and physical circumstances, suggests that it is extra-individual (Kemmis 2009), and fundamentally social and relational. This fact is emphasized by Schwandt (2005, p.327) who says it is "always other-regarding".

Practice as a living tradition and emergent

Scholars working with relational aspects of practice focus on its individual and shared nature, extra-individual aspects, and presence as a living tradition (Golby & Parrott, 1999) that pre-exists, coexists, and exists in the future. Those who engage in it are part of a larger social practice and disciplined, to some extent, by its history and evolution. The tradition provides ways of seeing and doing, at both tacit and explicit levels. To a certain extent, practice is "a routinized way in which bodies are moved, objects are handled, subjects are treated, things are described and the world is understood" (Reckwitz 2002, p.250). However it is simultaneously emergent, open to possibilities, adaptive, and responsive to change. Schatzki (1996) refers to this situation as involving existential possibilities, understood as a range of possible options, or practical ways forward. Similarly, Bourdieu (2005) talks of human behaviour as being open and diverse, but within limits.

Practice as reflective and pathic

Clearly one can reflect on practice. But the recognition that it is pathic further challenges the centrality of thought, and suggests the importance of a sense of being. (Phenomenologists use this term to refer to mood, sensibility, and a felt sense of being in the world.) When he explored the phenomenology of practice, van Manen (2007) suggested it is a different way of knowing the world. As he pointed out, foregrounding practice as pathic recognises that it involves a sense of the body, a personal presence, relational perceptiveness, sensitivity and sensibility, a tact for knowing what to do and say, thoughtful routines, and other aspects of knowledge that are in part pre-reflective and pre-linguistic. These dimensions of practice are sensed and felt but not often probed, thought, or talked about explicitly.

Theoretical propositions: Visual arts teaching as a particular practice

I applied the key principles of practice theory as outlined above to representations of secondary visual arts teaching. This led to the development of four theoretical propositions for engaging with teaching practice in visual arts. They are speculative and connect practice theory and lived experience. Their validity is being investigated in ongoing research that seeks to elaborate them and to develop increasingly complex understandings of teaching practice in visual arts education.

1.   There are practices of secondary visual arts teaching, living traditions, that have a logic (Bourdieu, 1977) discernible across particular instances. These shared core practices can be taught and learned as part of the tradition of teaching and teacher education. As objects of knowledge and action, and parts of the tradition of teaching, they can be observed, interrogated, practised, talked about, and developed in relation to established knowledge and traditions. This leads to the first proposition that: secondary visual arts teaching involves core practices that are discernible across instances.

2.   While core practices are observable, practical logic is less evident (Bourdieu, 1977). It is discernable in both individual and shared aspects, however, and occurs when practice is adapted in a dynamic, emergent form to a particular circumstance. Since it is implicit it is rarely identified or investigated. Its dynamic and emergent nature and relationship with others and other-ness, is particularly important. Teaching visual arts is a social practice and involves being with others, becoming (for both teachers and students), and becoming-other. By this I mean I understand learning as involving change – as a continual process of becoming other or, in the case of teaching, enabling this to happen for another person. In addition, teaching practice is responsive to the environment and materiality of

its existence, and adapts to the particular other-ness of context. This leads to the second principle that: secondary visual arts teaching involves dynamic practices that adapt to particular relational and material circumstances.

3.   Adaptations of practice relate to the body and its sense of being. The teacher's body is implicated and it is in and through this practice is expressed and known. Importantly while some elements of this performative aspect of practice are observable, much of the knowledge that informs it remains at a tacit level. The situatedness of performance and fact that it is always other-regarding, means that extra-individual factors are important in shaping practice, even though it is enacted by the body. The pathic qualities implicated in the relational and other-regarding nature of teaching practice are of particular importance in visual arts education, where teachers are constantly considering the feelings, mood, motivation, and interests of learners in relation to activities, experiences, and contexts. This leads to the third principle that: secondary visual arts teaching involves practices that are embodied and pathic in relation to self and other.

4.   There are significant questions surrounding the degree to which the dynamic, embodied, relational, and pathic nature of secondary teaching practice on visual arts can be engaged with and known. Research has shown that while the knowledge teachers hold is extensive, it is generally not articulated (Clandinin and Connelly, 2000; Cochran-Smith and Lytle, 2004; Hamilton, 2004; Loughran, 2006). Consequently, it is proposed that the idea of knowing teaching practice is reliant on opportunities to study, and give voice and form to both its visible and invisible aspects. As noted previously, given the dearth of research into classroom practice in visual arts, there have been few such opportunities. Thus the fourth principle is: knowing and understanding that secondary visual arts teaching requires opportunities to investigate, articulate, and represent practice.

Application of the conceptual framework

Researching, knowing, and understanding practice is linked to the ongoing problem of how to represent it. The research program in question has proposed collaborative inquiry as the most appropriate methodology for examining visual arts teaching through the conceptual lens of ideas about practice. The theoretical propositions outlined above are currently being tested in a series of studies, drawing on the work of Reid and Green (2009) who call for the inclusion of practitioner voice to provide an insider perspective. In specifically recommending collaboration between teachers and university-based researchers, Reid and Green (2009) cited Smagorinsky, Augustine, and Gallas (2006) who stress the benefits of co-authorship and action research by practitioners. Likewise Higgs and Titchen (2001) and Cochran-Smith and Lytle (1999, 2004) view collaborative inquiry as an appropriate methodological framework for representing experiences of

A Rural and Regional Research Forum for Visual Arts Teachers: A Focus on Teaching, Practice, and Place
Donna Mathewson Mitchell

58

practice authentically.

While this paper does not dwell on the whole program, it is important to note that the study it reports is part of ongoing research. The next section provides a brief overview of the first stage of the program for the purposes of contextualisation, before focusing in more detail on the second. It concludes by discussing its future trajectory.

In the first stage a small-scale study was conducted with four secondary visual arts teachers in a regional area of New South Wales in Australia. The aims were to: (i) evaluate the efficacy of the conceptual foundation; and, (ii) to identify and explore specific classroom-based practices within secondary visual arts education. The four participants engaged in a collaborative study of teaching practice and investigated the theoretical propositions and methods of collaborative inquiry. Over a ten-week period they documented instances of their own teaching practice. Then they met on three occasions to engage in discussions about practice guided by Eisner's principles of educational connoisseurship and criticism (2005). While the details cannot be reported here, the finding of this first stage of the program was that the conceptual foundation was valid. The teacher participants valued the opportunity to talk about and investigate their practice and felt that it constituted significant professional learning.

The second stage, which is the focus of this paper, engaged a larger group of teachers working in regional and rural areas of Australia in a forum focusing on the representation and examination of practice. The Rural and Regional Secondary Visual Arts Teachers Research Forum investigated teaching practice and tested the validity of the conceptual framework. Drawing on the findings of the first study it consisted of a full day of activities that broadly considered the concept of practice using multiple modes of examination and representation. The activities were designed so as to provide a balance of professional learning and research related events, illustrate the potential nexus between teaching and research, and produce immediate, tangible outcomes for the participants whilst building capacity for future action research.

Twelve teachers from schools in the Western region of NSW voluntarily responded to the open invitation to participate. They were variously drawn from government, systemic Catholic, and independent schools and represented a range of backgrounds, experiences and ages. While they all came from the same region, the majority did not know each other. Three of them who had participated in the first stage were identified as co-researchers and contributed to the planning and execution of the day.

The program was broken into three parts, all focusing on practice in different ways. The first session focused on increasing participants' understanding of the concept and classroom application of practice with regard to both curriculum and action research. This session was led by academics with expertise in practice theory who provided examples of projects using collaborative action research. It was presented in traditional lecture style format and focused on providing a foundational understanding of practice as outlined in the first part of this paper.

The second part, which focused on art making, featured a guest artist. Christine MacMillan was chosen because of her regional/rural location and experience as a Visual Arts practitioner and teacher. During the session, she outlined her practice and engaged participants in an artmaking session focused on self portraits. The purposes of this session were to enable them to consider the concept of practice as it pertains to artmaking, think about themselves as teachers and artists, and introduce them to an approach to artmaking they could use in their own classrooms.

The third part focused specifically on research into teaching practice. During this session, participants were divided into three groups, led by the co-researchers who were familiar with the research process. In groups, the participants engaged in a process of investigation based on a variation of Eisner's model of connoisseurship and educational criticism (Eisner, 2005). Educational connoisseurship involves the observation of qualities of teaching through consideration of examples of practice. Participants began this process by selecting particular lessons they had recently taught and reflecting on them individually. Educational criticism, which is the second part of the process, translates the private discernment characteristic of connoisseurship into language that can be shared and discussed. Participants engaged in this process by discursively sharing reflections and documentation developed during the process of educational connoisseurship. These discussions were audio-taped and the transcriptions functioned as data for research into classroom practice.

In engaging with the processes outlined above, participants used a research instrument designed to facilitate engagement in extended discussion of practice. As shown in figure one, the Relational Framework for Investigating Teaching Practice 2 (RFITP2) takes the form of a sixteen-cell matrix. It is designed to help teachers construct, observe, and reflect on practice. The matrix has a horizontal and a vertical axis with the former referring to structures that impact on teaching practice and the latter to different stakeholders. Within the matrix these two axes combine to show the integrative nature of practice. The intentions of the sixteen matrix cells, which are numbered for ease of reference, are explained

A Rural and Regional Research Forum for Visual Arts Teachers: A Focus on Teaching, Practice, and Place
Donna Mathewson Mitchell

60

Figure 1. Sixteen-cell relational framework for investigating teaching practice (RFITP2)

Educational Message Systems					
Stakeholders		Learning environment	Curriculum	Pedagogy	Assessment
	Learners	1.1 What is the learning environment (eg. classroom)? Who are the learners?	2.1 What is being taught? What curriculum level are the learner/s at?	3.1 How are learners engaging with teaching processes, procedures and strategies?	4.1 How are learners demonstrating learning, achievement and efficacy?
	Teachers	1.2 How has the teacher constructed the learning environment?	2.2 What content has the teacher chosen to present? Who is the teacher and what is their experience with this curriculum?	3.2 What processes are used by the teacher promote learning?	4.2 How is the teacher gathering, describing and interpreting information about teaching and learning?
	School	1.3 What learning environments are available within the school?	2.3 How does the curriculum content relate to the wider school and the place of visual arts within the school?	3.3 What is the conception of pedagogy being adopted? How does the pedagogy relate to the school in terms of policy, directives and or school culture?	4.3 How does assessment align with school policy, directives and culture?
	Community	1.4 How does the learning environment relate to the community?	2.4 How does the curriculum connect to the broader community?	3.4 How does pedagogy connect with the broader community?	4.4 What assessment is being used? How is information shared with the community?

using guiding questions, derived from the elements along the axes and their intersections. When they carried out educational connoisseurship, participants used the questions to reflect on their example of practice independently in a systematic and structured way. During the focus discussions, which constituted the educational criticism part of the process, the co-researchers used the RFIPT2 to guide them.

The data gathered from the focus discussions was categorised initially by mapping participants' responses using the categories included in the RFITP2. This enabled information to be clustered in discreet cells. It further enabled analysis of relationships between responses categorised along the rows, columns and, ultimately, across all the cells of the matrix. For example, looking along the column labelled 'assessment', relationships could be analysed in terms of how teachers, students, the school, and community engaged with this. Where the data did not fit into any RFITP2 category, it was placed in an 'any other' section. Second, the data was analysed holistically in relation to the theoretical propositions about teaching practice in visual arts outlined previously in this paper.

At the conclusion of this forum, the teachers were invited to participate in co-authored case studies of practice over a one to two year period. It is anticipated that over a number of years the ongoing research program will yield rich data about teaching practice in visual arts at secondary level, across a number of examples, in relation to the propositions developed. It is further anticipated that investigating practice across a wide range of instances will provide insights into the impact of place.

Discussion: Implications for teachers, teaching and teacher education

As a form of continuing professional learning for secondary teachers of Visual Arts, the forum was designed to provide immediate, tangible outcomes for the participants as well as develop research capacity. The outcome from session one was ideas and strategies for small-scale action research projects and from session two, ideas for artmaking and a case study of one artist's practice. The data from session three facilitated reflection on teaching practice, sharing teaching experience, and understanding each other's practices. The evaluative feedback provided information about the impact of the forum on developing professional relationships. It was clear that a majority of participants valued the opportunity to meet teachers working in similar circumstances. This was noted frequently during informal and formal activities and evident in unsolicited sharing of contact details and formal establishment of a network at the end of the day.

Participants reported that the forum provided a good balance of activities and the day was valuable. Most significantly they commented that it had provided a significant professional development opportunity specifically tailored for teachers in regional and rural areas. This linking of place and consideration of the opportunities and limitations of working in non-metropolitan areas was understood as important and as missing from their previous experience. Related to this finding is the recognition that teacher experience and knowledge is situated and contingent. Teacher feedback indicated the forum was effective in beginning to reposition personal knowledge of teaching. The data collected during the final session revealed varying approaches to practice that were affected by differences between schools, communities, students, and learning environments. This was a surprise to many participants. The discovery was illuminating and confirmed that the research process had exposed taken for granted beliefs about visual arts teaching. In exploring difference and avoiding the suggestion there is one 'best approach,' the focus discussions functioned as a productive 'contact zone' for difference (Pratt,1992; Carter ,1992; Somerville, 2007). Exploring differences this way extended participants' understanding of practice beyond their immediate experience.

The evaluative feedback and responses to the invitation to continue was evidence of readiness for participation in collaborative action research. Eleven participants agreed and stated that the program was important. They identified spaces to pursue research questions that were significant for them personally and for their ongoing professional development. Broadly speaking, responses to the format and content of the forum were overwhelmingly positive. The evaluative feedback included comments such as: "Fantastic - every aspect was great", "really very informative", "with a wonderful mix of artmaking, interaction and inspiration", "the first time in a long career that I have been to something where regional and rural teachers are valued", "there are so few opportunities to think about what we do as significant - this was great".

The forum was a form of applied research that was strategically linked to teaching. As such, it involved teachers and researchers in investigating, articulating, and discussing practice, for the purposes of improving both teaching and research. While the participants could apply this new knowledge to their own teaching, it also informed the research program. The data about teaching practice in a particular geographical area of Australia revealed that the focus group discussions generated provided useful information. Whereas this paper did not send out to report the data analysis in detail, it is important to note that the findings supported the validity of the theoretical propositions and further developed understanding of practice in secondary visual arts. The research design enabled analysis of specific instances of practice in relation to the theoretical propositions. It allowed for identification of core practices, dynamic aspects of practice in relation to material and relational circumstances, and embodied and pathic aspects.

With regard to the first proposition, the data revealed that secondary visual arts teaching in rural and regional areas of NSW involves core practices discernible across instances that reflect a living tradition of Visual Arts teaching. These core practices include: integrating artmaking with art history and criticism; facilitating transactional interactions with students; selecting and using exemplars; and linking curriculum to community and identity. The action verbs participants used showed common engagement in: listening, discussing, responding, presenting, questioning, observing, experimenting, evaluating, encouraging, and connecting. Regarding the second proposition, the forum showed that secondary Visual Arts teaching in rural and regional areas of NSW involves dynamic practices that adapt to particular relational and material circumstances. This dynamism did not appear to be linked to any form of artistry in teaching but was a response to external requirements and conditions. Dynamism in approaches to practice was also observed to be in relation to a static structure often related to curriculum and assessment. The third proposition was evident in discussions of the embodied,

pathic nature of teaching in relation to self and other. The 'doing' aspect of teaching was frequently related to the lived experience of the classroom from the perspective of learners. Moreover participants frequently spoke about the performative aspects of teaching as they relate to enhancing student engagement and the 'other-regarding' nature of teaching. There were recurring references also to the need to create a 'safe', relaxed environment within the Visual Arts classroom for the purposes of enhancing learning. Whereas the student experience was a focus of attention, there was little reference to emotional aspects of teaching. Investigation of the fourth proposition requires multiple opportunities to research, articulate, and represent practice. Given that the forum only provided one opportunity to talk about practice, its potential was limited. However, despite this limitation the participants' positive responses to the focus group discussions indicated the forum was a significant learning experience. In volunteering to be part of the larger program, they acknowledged the importance of ongoing conversation and involvement in research into practice. The data generated by the forum has made a significant contribution to knowledge and understanding of visual arts teaching practice.

As groundwork for the ongoing research program, the forum effectively developed both the researcher and teachers' capacity to collaborate. The teachers developed foundational understandings of the concept of practice, were introduced to exemplars of collaborative applied educational research, and investigated their own understandings and experience of practice. The potential for collaboration between academics and teachers was explored through working with three of them as co-researchers.

Conclusion

This paper has outlined an approach to researching secondary visual arts teaching aimed at building knowledge about classroom practice, for the purposes of informing teaching and teacher education. It has speculated on how visual arts teaching might be viewed using the concept of practice as a conceptual lens. Theoretical principles and a methodological framework were proposed that provide a foundation for ongoing research. The focus on practice it presented has provided epistemological, ontological, and methodological structure and direction for conducting collaborative research that seeks to be of value to teachers and teacher education. The research forum applied and validated this approach. The data supported the theoretical propositions about core practices identified in visual arts teaching, the dynamic, emergent, embodied, and pathic nature of teaching practice, and need to provide teachers with opportunities to represent, investigate, and articulate practice. In addition, place was identified as significant but absent in most discussions of professional learning. While the forum provided focus on a particular rural and regional area, there is need

to conduct further research in relation to a range of locations so as to identify similarities and differences.

Beyond this forum, it is anticipated that collaborative inquiry will be sustained through extended case studies. These renderings of practice at individual and collective levels will further illuminate the complexity of visual arts education practice. The fact that eleven participants were willing to participate is indicative of a collective interest and concern on the part of teachers and academics in producing such accounts. Pursuing this collective interest through collaborative inquiry informed by reflection on practice represents an important nexus between research and lived experience that potentially enhances essential links between teaching and academic research.

Acknowledgements

References

Bamford, A. (2006). Global research compendium on the impact of the arts in education: The WOW factor. Waxmann: Germany.

Bourdieu, P. (2005). Habitus. In J. Hillier & E. Rookeby (eds.) Habitus: A sense of place (2nd ed) (pp.43-49). Aldershot: Ashgate.

Bourdieu, P. (1977). Outline of a theory of practice. Cambridge, UK: Cambridge University Press.

Bresler, L. (Ed.) (2007). International Handbook of Research in arts education. Netherlands: Springer.

Clandinin, D.J & Connelly, F.M. (2000). Narrative inquiry. San Francisco: Jossey-Bass.

Cochran-Smith, M. & Lytle, S. (1999).The teacher research movement: a decade later. Educational Researcher, 28(7), 15-25.

Cochran-Smith, M. & Lytle, S. (2004). Practitioner inquiry, knowledge, and university culture. In J. J. Loughran, M. L. Hamilton, V. K. LaBoskey & T. Russell (Eds). International handbook of self study of teaching and teacher education practices (Vol. 1, pp.601-649). Dordrecht: Kluwer Academic Publishers.

Davidson, B. and Michener, L. (2001). National arts education public awareness campaign survey. Washington, DC: Americans for the Arts.

Davis, D. (2008). First We See: The National Review of Visual Education. http://www.australiacouncil.gov.au/__data/assets/pdf_file/0003/36372/NRVE_Final_Report.pdf- accessed 6/3/2010

Eisner, E. W. (2005). Reimagining Schools: The Selected Works of Elliot Eisner. London; New York: Routledge.

Hamilton, M. L. (2004). Professional knowledge, teacher education and self-study. In J. J.. Loughran, M. L. Hamilton, V. K. LaBoskey & T. Russell (Eds). International handbook of self study of teaching and teacher education practices (Vol. 1, pp. 375-419). Dordrecht: Kluwer Academic Publishers.

Higgs, J. & Titchen, A. (2001). Professional practice in health, education and the creative arts. Malden, Mass.: Blackwell Science.

Hunter, M. A. (2005). Education and the arts research overview. Surry Hills: Australia Council.

Kemmis, S. (2009). Understanding professional practice: A synoptic framework. In B. Green (Ed), Understanding and researching professional practice (pp.19-38). Rotterdam: Sense Publishers.

Loughran, J. (2006). Developing a pedagogy of teacher education: Understanding teaching and learning about teaching. London, UK; New York: Routledge.

Piscitelli, B., Renshaw, A., Dunn, J. & Hawke, D. (2004). Education, enculturation and the arts: Fuelling an innovation culture. Education and the Arts Partnership Initiative, Australia Council, Education Queensland and Queensland University of Technology: Brisbane.

Reckwitz, A. (2002). Toward a theory of social practices: A development in culturalist theorizing. European Journal of Social Theory, 5(2), 243-263.

Reid, J. & Green, B. (2009). Researching (from) the standpoint of the practitioner. In B. Green (Ed), Understanding and researching professional practice (pp.165-184). Rotterdam: Sense Publishers.

Schatzki, T. R. (1996). Social practices: A Wittgensteinian approach to human

activity and the social. Cambridge: Cambridge University Press.

Schwandt T. (2005). The centrality of practice to evaluation. American Journal of Evaluation, 26(1), 95-105.

Smagorinsky, P., Augustine, S. M., & Gallas, K. (2006). Rethinking rhizomes in writing about research. The Teacher Educator, 42, 87-105.

Somerville, M. (2007). Postmodern emergence. International Journal of Qualitative Studies in Education, 20(2), 225–243.

Van Manen, M. (2007). Phenomenology of practice. Phenomenology and Practice, 1(1), 11-30.

A Rural and Regional Research Forum for Visual Arts Teachers: A Focus on Teaching, Practice, and Place
Donna Mathewson Mitchell