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Professional Observation Report

Own words 2,483

Introduction

Arguably post-compulsory education as a domain is in a state of constant transformation, propelled by vigorous theory, technological innovations and the varied demands of students. This observation report seeks to explore and reflect on three different teaching sessions conducted by two tutors. It will examine what I have learned from these experiences and how I might integrate this into my own practice aligned with professional standards.

I will be guided in my observations by the checklist developed by Matt O'Leary, (O'Leary, 2014, Appendix 3) and in order to delve deeper into the observations I will be using Gibbs' (1988) reflective cycle model to assist me. Based on this rationale, accounts will condense a description of what occurred with an exploration of my feelings and thoughts of the situation. Combining these will form evaluations to provide the basis for analysis, including; the institutional setting, the tutor's techniques and the engagement of students. Conclusions drawn from the analysis should highlight the strengths and any areas for enhancement, this will go onto produce an action plan that will serve to inform my own practice. The purpose is to enable me to acquire a more extensive understanding of teaching strategies, methods of student engagement and the effectiveness of the learning and teaching landscape overall. The report is underpinned by my research into relevant resource material and that will be referenced and listed at the end.

Mentor, mentee and peer observation in higher education is an accepted and valuable method. It can potentially stimulate improvement and professional development by promoting a collaborative environment that allows feedback, and the sharing of ideas between colleagues.

Teachers in lifelong learning can expect to be observed teaching by colleagues on both a formal and informal basis. As well as having a place in quality assurance, processes, classroom observation, can help teachers to develop as professionals, and will often be a significant part of a mentoring relationship – either when the mentor observes, and gives feedback to the mentee, or when the mentee observes their mentor. (Avis, 2015, p. 218)

Tutor X-Y

The first tutor I am observing performs two rather different roles; he is the life drawing tutor for the foundation year art and design and also the fine art pathway tutor for the MA Contemporary Dialogues post graduate degree. For the purposes of this report I refer to him as Tutor X-Y.

Conducting the life drawing sessions Tutor X-Y is very personable, calm and reassuring towards the class, some of the students have never tried drawing from life before and it can be quite an overwhelming experience. As the students are put at ease without pressure, it is explained that the session is essentially experimental in nature and the atmosphere is relaxed. Tutor X-Y is articulate and very knowledgeable in his delivery. During the tasks he consistently moves around the room engaging with individuals but also allows quiet for the students to focus. The sessions are appropriately structured, inclusive with achievable aims and the timing is accurate throughout. At the end of the sessions students are invited to display their work on the walls, and it is worth noting that they do not seem at all inhibited about showing their work. Encouraging art students to display their work is seen as potentially vital in order for them to improve in their practice. By viewing and analysing the work of their peers, students can discuss the attributes, give each other constructive criticism and advice resulting in challenges becoming more achievable. The analysis with discussion at this stage is very positive, the students all looking forward to the next session.

Basing ideas about learning on what learners are able to do to demonstrate what they have learned, was even written about by the Greeks and Chinese well over 2000 years ago. There is nothing new about the idea of experiential, learning, and outcomes —based education! (Race et al., 2008, p. 162)

The aims and objectives of the session are clear and achievable, the tasks are performance based and assessment is self evident. Although the session is essentially

introductory, there was not any mention of ALN further than making sure that the students were comfortable sitting or standing and their easel height. I have learned that getting students to self declare in front of others is not the best approach. I subsequently discovered that in this case more detailed ALN issues are addressed at another earlier session; as the life drawing class is actually part of a larger programme. Handouts were not distributed, although the tutor explained to me that this is to encourage more lateral thinking, than mere copying of technique. I also noticed that homework was not suggested, which might have been an opportunity to kindle some self directed study.

In terms of application to professional standards and my own practice I would say that I am quite confident with my current standard of teaching in terms of knowledge, values and skills at this particular level. I do already have the advantage of having studied an AET at level 3 and over 60 hours teaching experience to date. It is of course crucial that I keep reflecting on experiences, produce authentic lesson plans and keep up to date with research and theory.

In his second role as fine art pathway leader Tutor X-Y demonstrates a similar conversational and informal approach that relaxes the students. The session is described as a group tutorial and numbers up to five students.

It is important to listen to students to see what they know and what they do not know. Positive outcomes should be planned. Tutorial could be on a one-to-one basis, but when students have similar tasks, a small group approach can generate valuable discussion and peer support. Students and teacher should prepare for tutorials. (Reece & Walker, 2008, p.132)

This format begins with a generic tutor-led discussion; introducing a number of suggested local art galleries and contemporary initiatives that the students could potentially investigate and research, in order to help bring on their own practice in the module. As the tutorial develops students are invited in turn to disclose the individual title they have been given for this first module; 'The Thought Experiment' to the rest of the group. They then have the opportunity to present their previous work and current ideas for the module. During the students' presentations there are opportunities for the rest of the group to ask questions, make observations and suggestions. Conceivably this motivates cohesive peer interaction, designed to encourage students to inspire and influence each other in a positive way. Tutor X-Y frequently makes his own

observations of the work and offers suggestions to help draw out ideas. But he also points out that if work is autoethnographic in nature and ideas get too personal or emotional in a fine art context, then it is fine to keep that to oneself, that this is not meant to be an exposé, but open ended discussions.

A vital element of making teaching work is to plan for students to leave each teaching-learning encounter with important elements of learning payoff, which would have been missed if they had merely tried to make sense of the relevant information on their own from books, websites, articles, and handouts. In other words, the learning events which spotlight important parts of the syllabus need to have tangible and important intended learning outcomes. These are the intended outcomes of being there, and participating in the learning event – not just an information–receiving occasion. (Race et al., 2008, p. 163)

Artists are visual communicators so it is appropriate at MA level to encourage the students to both show and explain their work. This not only builds the group identity but stimulates dialogue and reciprocation. It also fosters the confidence of the individuals and helps them to articulate their work by explaining it to their peers. Allowing peers to both examine and make suggestions can produce surprising and authentic results that may generate a collaborative and supportive environment.

Perhaps the ideal outcome from this type of tutorial is to put the students at ease, get them to know each other and find out how best to answer their own questions. Conceivably to promote andragogical, self directed research, study and practice with peers where appropriate. The module should then appear as an achievable rewarding challenge rather than a bewildering ordeal. Interestingly my research into mentor observation uncovered peer observation, which i think is applicable to this situation:

Peer observation may be useful to individuals or groups of colleagues who are keen to explore and experiment with new ideas or problematic areas of practice. A fresh viewpoint in a supportive environment may stimulate insight, discussion and collaboration among colleagues. (Avis, 2015, P.221).

This group tutorial was also an introduction, in the sense that it is the first time the pathway participants meet each other. The students had already been introduced to the tutor individually prior to this session, so all issues of ALN had been dealt with

previously. In this setting and at this level there is no formal instruction, the only general information given was to the local establishments. Artist references suggested to the students by Tutor X-Y during their presentations served as appropriate homework for self directed study.

At the level of higher education I have much less teaching experience, so it is enlightening to observe my former tutor from this new perspective. I have been able to identify nearly all the Dimensions within the Professional Standards Framework in his practice and to avoid repeating myself, I will list these in my action plan at the end of the report.

Dr Z

The second tutor I am observing, identified by the moniker Dr Z, is facilitating the 'Confirmatives' exhibition for the Contemporary Dialogues MA. The group consists of the entire cohort and the module is essentially a self directed collaborative project.

Students may need help with the study skills involved, particularly when working on their own. The project and assignment has to be realistic in terms of time and cost. Clear learning intentions are needed. (Reece & Walker, 2008, p.131)

Dr Z has a very reasonable and pleasant manner and is able to tease out ideas from the students by offering suggestions, making positive affirmations and encouraging andragogy; in that he motivates the students to start discussing ideas amongst themselves. If the discussion starts to get too animated or goes off-piste, then I noticed Dr Z would intervene and either wrap up that topic and start a new line of enquiry, or re-focus the discussion on a more appropriate trajectory. The meeting was very productive, the imaginations and ideas of the students fired up by Dr Z constantly asking questions, probing, giving encouragement, and making further suggestions drawn from his experience of previous exhibitions. Supplementary informal and independent initiatives within the group were proposed by Dr Z, rather than organising structured subgroups with specific tasks. It appears that the cohort are very well motivated for this kind of more relaxed and self directed modus operandi.

Some people learn better in a group through the interaction with both the teacher and other students. Others find interaction difficult and use the group sessions for gathering of information and only learn when they are on their own. Some learn by reading and listening, others learn through the application of the knowledge gained. (Reece & Walker, 2009, p. 103).

This group is well established in the programme, it is their final module and this project brings the participants of the various pathways together. Dr Z employs a subtle approach to stimulating conversations, managing discussions and guiding a group dynamic. Undoubtedly this requires considerable psychological skill. The aforementioned kind of apparently facile approach is both unobtrusive and extremely effective. Empowering the students to operate on an andragogical level promotes the autonomous behaviours that students need to develop into transferable skills.

At this level of education I have only the experience of being a student myself. Nevertheless I have actually managed to apply all the Dimensions of The Professional Standards Framework to his practice; not surprisingly Dr Z is a Senior Fellow and a PhD supervisor. For the purpose of this report I will combine the Dimensions recognised in the practice of both Tutor X-Y and Dr Z for the action plan.

It is worth noting that my research has uncovered that 'best practice' can be an ambiguous phenomena. Rather than a set of rules to comply with, debatably they can be seen more as fluid guidelines to adhere to.

Lowe (2007:61), put forward the theory that the failure of the teaching profession to "reach any agreed consensus on what constituted best practice meant that [it] was at the mercy of whichever political wind was blowing". Whether or not one agrees with Lowe's hypothesis, it immediately raises the question as to why it has proved so difficult for teachers as a professional body to agree on a set of core principles, against which standards of professional competence can be judged. Could it be that "best practice" is just far too complex a notion to define? (O'Leary, 2014, p.91)

Action Plan

The action plan will attempt to align with both the 'Professional standards for further education teachers, work-based learning practitioners and adult learning

practitioners in Wales' document, and the 'Professional Standards Framework for teaching and supporting learning in higher education 2023' document respectively.

In formulating my action plan I will begin by considering the conclusions drawn from Tutor X-Y's first role in foundation instruction. Secondly I will incorporate the deductions from both of the observations made scrutinising Tutor X-Y and Dr Z's post graduate level sessions, as they do overlap. As my teaching experience at HE level is more limited, I have more to gain if my focus concentrates here for the purpose of the report.

Perhaps knowledge and skills in life drawing at Foundation level should be aimed at specifically promoting technical proficiency; how to start a drawing, proportions of the human body, perspective, line and form. Teaching needs to concurrently address; varying abilities, starting points and experience of the students. A reflection on Honey and Mumford (1986) learning styles can imbue strong choices in teaching strategies.

Ensure that students don't feel swamped by the enormity of the whole picture! Students need to be guided carefully through the picture in ways that allow them to feel confident that they will be able to succeed a step at a time. (Race, 2015, P.26–7).

According to the Welsh Standards (2017), values should encourage a supportive and inclusive non judgemental atmosphere. Empowering students by setting challenging goals and targets that they gauge their own progress against. Adherence to professional conduct, acting as a role model, promoting respectful behaviour.

Cognitive theorists stress the importance of a psychological climate of orderliness, clearly defined goals, careful explanation of expectations and opportunities, openness of the system to inspection and questioning, and honest and objective feedback. The cognitive theorists to emphasise learning by discovery also favour a climate that encourages experimentation (hypothesis testing), and is tolerant of mistakes provided something is learned from them. (Knowles et al, 2015, p.55).

I will be sure to check that these very important targets and strategies are already implemented in my lessons. I will confirm this by keeping my reflective journal, reviewing that against both my performance and the assessment of student outcomes.

Concurrently keeping up with both my research in the field and interrogating contemporary theory.

Interpreting Professional Standards Framework (2023); at HE level Professional Values are the foundation that support the Core Knowledge and Areas of Activity, these include but are not limited to the following observed attributes. Ensuring that materials are bi-lingual where appropriate that all sessions are inclusive, respectful and non judgemental. To be aware of and work with flux; that the dynamics of a group are always in motion and to keep up with that and be adaptable. To be able to read what is going on and exploit that to the advantage of the group. That teaching theory and techniques evolve and to stay on top of that. If things are working it is fine to stick with them but not to become set in ways that are not so effective. To be bold enough to experiment occasionally with new methods. Promoting andragogy in HE wherever appropriate will empower students and enable transferable skills to flourish. To work as a collaborator with students, able to introduce ideas and also steer discussions to positive outcomes.

Andragogy, says Mezirow (1981), as a professional perspective of adult educators, must be defined as an organised and sustained effort to assist adults to learn in a way that enhances their capability to function as self directed learners. We, as teachers of adults, need to help the learning that will continue after our students have left us. Mezirow provides us with a 'Charter' which gives us suggestions as to how we may achieve this. His suggestions are outlined in Figure 2.17. (Reece & Walker, 2009, p. 91)

Core Knowledge that is based on the professional values are crucial to performing the Areas of Activity. Empowering students to self directed research and practice. Encouraging peer group discussions and analysis wherever appropriate. Facilitation and enabling through signposting. Encouraging peer to peer collaboration. To always do one's utmost to encourage critical thinking, reflection and analysis so that ideas are best developed and applied. To optimise technology for the enhancement of the experience. That aims and objectives are achievable. There is a complaints procedure in place.

The core principle that adults need to know why before they engage in learning has led to the now generally accepted premise that adults should be engaged in a collaborative planning process for their learning. Indeed, one of

the distinguishing characteristics of many adult learning programs is the shared control of program, planning, and facilitation. Even in learning situations in which the learning content is prescribed, sharing control over the learning strategies is believed to make learning more effective. Engaging adults as collaborative partners for learning satisfies their need to know as well as appeals to their self concept as independent learners. (Knowles et al, 2015, p.169).

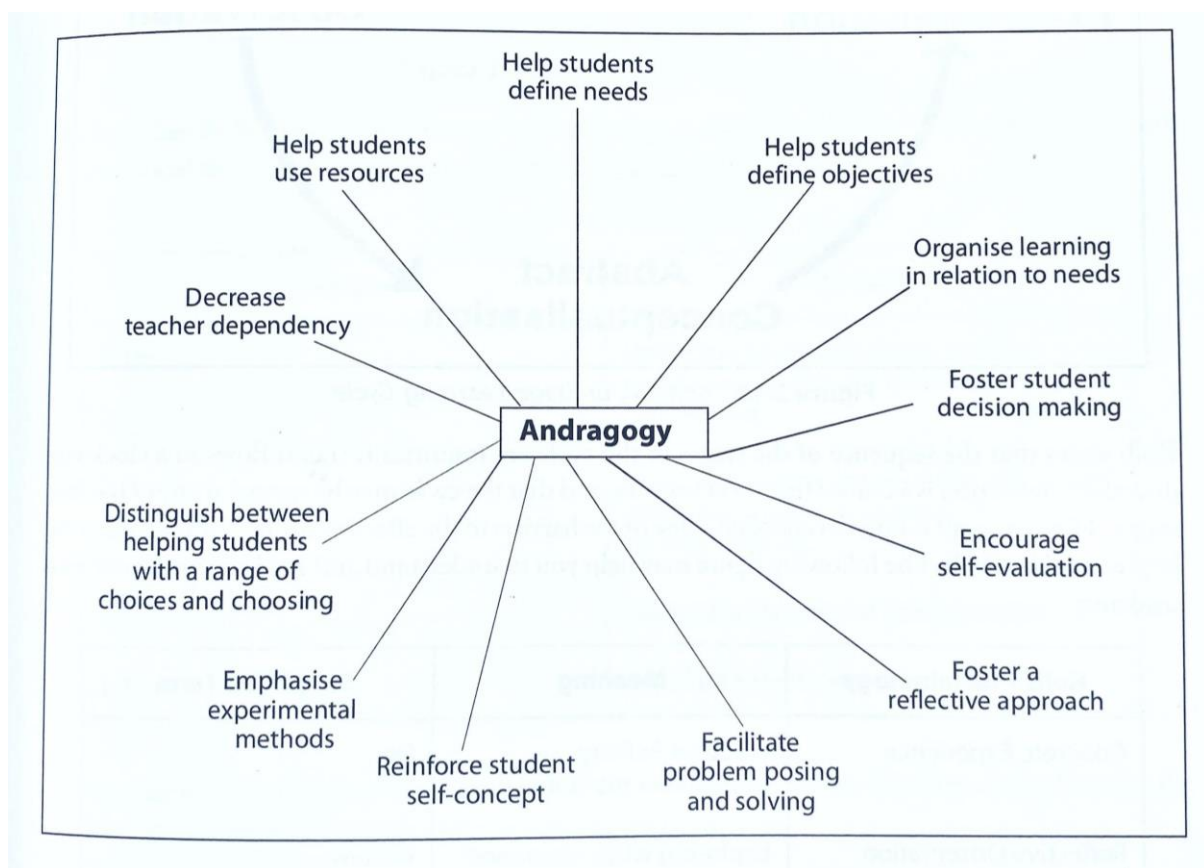


Figure 2.17, Reece & Walker (2009)

Finally I could apply these Areas of Activity that combine the values and knowledge to underpin the conveyance of best or effective practice. The importance of lesson planning, reflection and further action planning to refine the programme. Venue suitability, adequate equipment and suitable methods of engagement. This kind of learning is performance based therefore assessment and feedback will be self evident. Not least supplying local knowledge that encourages students to explore the museums, galleries and exhibitions for example. Having myself been an active participant of the same process a year ago, the experience of the course is both extensive and fresh in my mind. The challenges faced by these students are very much the same as I encountered and I have already assisted several members of the

groups in various ways. I am currently a research assistant for a colleague of mine who is taking a practice based PhD which keeps me up to date with contemporary philosophy. On completion of the PCET, I fully intend to pursue my own PhD, which should continue to develop both my practical and theoretical praxis.

I think that it has been extremely useful to have made these observations, recorded them, reflected on them, evaluated and analysed, made my conclusions that inform my action plan going forwards. I am confident that having been able to identify many of the professional standards within the observations that it should be easier to inform my teaching with best practices. In order to achieve this it will be essential that I keep up sustained self-reflection and record a PDJ; 'Keeping a reflective learning journal will help you plan aspects for your continuing professional development' (CPD). (Gravells, 2011, p. 102). I also think that continuing the observation of colleagues and peers on a regular basis should also help maintain my practice.

In my experience, having open and professional dialogues (which includes sharing practitioner research) with your colleagues can be most valuable and worthwhile. Sharing best practice, personal experiences and research on topics, which include shaping the curriculum, lesson, plans, and resources is part of this ongoing dialogue. (Duckworth, 2014, p.66)

Resource list

Advance HE, GuildHE, Universities UK, (2023) *Professional Standards Framework for teaching and supporting learning in higher education 2023*. Available at:

<https://advance-he.ac.uk/knowledge-hub/professional-standards-framework-teaching-and-supporting-learning-higher-education-0>

(Accessed 28 October 2023)

Avis, J. (2019) *Teaching in lifelong learning : a guide to theory and practice. Third edition*. London, England ; New York, New York ;; Open University Press

Duckworth, V. (2014). *How to be a brilliant FE teacher: a practical guide to being effective and innovative*. London: Routledge.

Frost, D. (1997) *Reflective action planning for teachers : a guide to teacher-led school and professional development*. London: David Fulton.

Gravells, A. (2011) *Principles and practice of assessment in the lifelong learning sector*. London: Learning Matters Ltd

Knowles, M.S. and Holton, E.F. (2015) *The adult learner*. London: Routledge.

O'Leary, M. (2014). *Classroom Observation: a guide to the effective observation of teaching and learning*. London: Routledge.

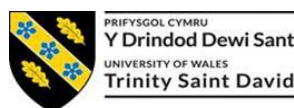
Race, P., Pickford, R. (2008). *Making Teaching Work: 'teaching smarter' in post-compulsory education*. London:, Sage Publications.

Race, P. (2020) *The lecturer's toolkit : a practical guide to assessment, learning and teaching*. Fifth edition. Abingdon, Oxon ;; Routledge.

Reece, I., Walker, S. (2009). *Teaching, training and learning : a practical guide*. 6th ed., rev. / I. Tyne and Wear :, Business Education.

The Education Directorate, Welsh Government, (2017). *Professional standards for further education teachers, work-based learning practitioners and adult learning practitioners in Wales*. Available at: <https://hwb.gov.wales/storage/460a740a-7bf1-4c7b-b4ae-348ae380879b/professional-standards-further-education-teachers-work-based-learning-practitioners-wales.pdf>
(Accessed 28 October 2023)

Teacher Observation Form



Teacher	Tutor X-Y
Date	19/10/21
Group	Foundation Year
Topic/Context	Life Drawing
Notes on the lesson:	
The class was made up of 10 students of varying abilities. This is the first in a series of lessons. The resources; live model, easels, drawing boards, paper and charcoal are supplied. The location is very well suited and lit appropriately. The lesson structure consists of a short brief and introduction to the tradition of life drawing in a contemporary context, this is both engaging and humorous which serves as an informal icebreaker. It is then explained what is expected in terms of aims and objectives. The drawing then commences as 5 x 5 minute poses, 1 x “impossible task” of 5 minutes while the model goes through a series of continuous movements. There is a longer half hour study followed by a discussion and debrief. The first shorter poses are standing and similar, with the model facing different directions. The movement exercise is very challenging but embraced by the students and interpreted in a variety of ways. The final longer pose is reclining.	
What I have learned:	
It is important to have a quiet but authoritative way, so that control over the group is maintained but that the students are made to feel part of the experience. By being patient and explaining that at this stage no real expectations are demanded and that the session is experimental, students are able to relax into the tasks. Working the room during the session encouraging and giving advice does enable the students, but it is equally valid to allow some silence for concentration.	
Targets to improve my own practice (mapped to professional standards):	

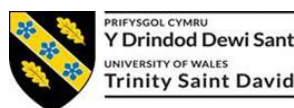
Promoting technical proficiency in Life Drawing; how to start a drawing, proportions of the human body, perspective, line and form.

Taking account of varying abilities, starting points and experience of the students. Encouraging a supportive and inclusive non judgemental atmosphere.

Empowering students by setting challenging goals and targets that they gauge their own progress against.

Adherence to professional conduct, acting as a role model, promoting respectful behaviour.

Teacher Observation Form



Teacher	Tutor X-Y
Date	19/10/23
Group	MA First Year
Topic/Context	Group Tutorial
Notes on the lesson:	

The session is held in a good sized meeting room with AV equipment, a large central table that the group is seated around. The group numbers between 4 and 7.

The AV screen is very useful for displaying students, short films, photographs and other artworks that might be otherwise difficult to display in a meeting room environment.

This session is essentially a two fold opportunity, firstly for the tutor to orientate the students to relevant local attractions and institutions. Secondly for students to introduce themselves and show some of their work to the tutor and the cohort.

The students left the session knowing each other better, inspired by their peer's work and keen to get stuck into the first module's project; 'The Thought Experiment'.

What I have learned:

It is important the venue is both appropriate and well equipped for this kind of small group tutorial.

Sharing local up to date information is a great way to engage and inspire students to get out physically exploring and begin some interesting accessible research.

That an informal conversational approach is a very effective method of building trust and forming cohesive bonds.

Stimulating peer to peer discussion in a small group promotes an environment that fosters collaboration.

Targets to improve my own practice (mapped to professional standards):

V1 - Ensuring that sessions are inclusive, respectful and non judgemental.

V2 - Be aware of and work with flux. That the dynamics of a group are always in motion and to keep up with that and be adaptable. To be able to read what is going on and exploit that to the advantage of the group.

V3 - That teaching theory and techniques also evolve and to stay on top of that. If things are working it is fine to stick with them but not to become set in ways that are not so effective. To be bold enough to experiment occasionally with new methods.

V4 - Promoting androgogy at HE level wherever appropriate will empower students and enable transferable skills to flourish.

V5 - To work as a collaborator with students, able to introduce ideas and also steer discussions to positive outcomes.

K1 - Empowering students to self directed research and practice. Encouraging peer group discussions and analysis wherever appropriate.

K2 - Facilitating and enabling through signposting. Encouraging peer to peer collaboration.

K3 - To always do my best to encourage critical thinking, reflection and analysis so that ideas are best developed and applied.

K4 - In this particular setting the use of a screen for display is useful, the artwork can be seen by the group easily.

K5 - That aims and objectives are achievable. There is a complaints procedure in place.

A1 - The importance of lesson planning, reflection and further action planning to refine the programme.

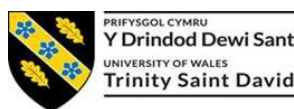
A2 - Venue suitability, adequate equipment and suitable methods of engagement.

A3 - This kind of learning is performance based therefore assessment and feedback will be self evident.

A4 - Having local knowledge to encourage students to explore the museums, galleries and exhibitions.

A5 - I am currently a research assistant for a PhD student and on completion of the PCET, I fully intend to pursue a PhD, which should continue to develop both my practical and theoretical praxis.

Teacher Observation Form



Teacher	Dr Z
Date	19/10/21
Group	MA Confirmatives
Topic/Context	Exhibition Group

Notes on the lesson:

The exhibition group meets in the reading room, which is a large space well suited to group discussions and tutorials. This group numbers between 20 to 30. There is a large screen that can be used for display and to present from.

The meetings prior to this recorded observation, had already produced the title for the exhibition ('arrival'), generated an identity which is sci-fi themed, including an appropriate logo. The delegation of tasks had been successful and the branding for the exhibition by now was already coming together.

The marketing for the exhibition includes an Instagram account which I helped to set up. There are draft posters with the science fiction theme, the appropriate typography and logo et cetera. Invites for the opening need to be arranged. The date of the show is set for the 15th of December and the venue is the Alex building Swansea College of Art. All branding is both in English and Welsh.

There are a number of exhibition spaces within the Alex building available including; the 'reading room' and 'makerspace' on the ground floor, corridors on the ground and 2nd floor plus, stairwells. The opening is planned to start reasonably early 6 pm until 8 pm, as this is the end of term and there would be more footfall from students, friends and family, possibly at that time rather than any later.

Another innovation suggested was a tote bag as a giveaway, which would double as a goodie bag and a brochure. There was also talk of a website and short introductory films of 90 minutes as artist statements and an opportunity to showcase the work.

Student proposals for their exhibits have to be submitted and the logistics need to be listed in order that they can be procured in good time.

There was also further discussion regarding bars that could possibly be manned by first year MA and BA students; with a main bar downstairs and a satellite bar on the second floor to encourage mingling. Paper cups or glasses are preferred to plastics.

What I have learned:

The effectiveness of peer to peer collaboration and how this promotes inclusivity.

This has been eye opening for me to concentrate on observing my former tutor and analysing how they operate from experience. Only because I have myself participated in the same exhibition module just 12 months ago, the knowledge fresh in my mind, can I appreciate just how erudite the techniques actually are.

Targets to improve my own practice (mapped to professional standards):

V1 - Ensuring that materials are bi-lingual and sessions are inclusive, respectful and non judgemental.

V2 - Be aware of and work with flux. That the dynamics of a group are always in motion and to keep up with that and be adaptable. To be able to read what is going on and exploit that to the advantage of the group.

V3 - That teaching theory and techniques also evolve and to stay on top of that. If things are working it is fine to stick with them but not to become set in ways that are not so effective. To be bold enough to experiment occasionally with new methods.

V4 - Promoting androgyny at HE level wherever appropriate will empower students and enable transferable skills to flourish.

V5 - To work as a collaborator with students, able to introduce ideas and also steer discussions to positive outcomes.

K1 - Empowering students to self directed research and practice. Encouraging peer group discussions and analysis wherever appropriate.

K2 - Facilitating and enabling through signposting. Encouraging peer to peer collaboration.

K3 - To always do my best to encourage critical thinking, reflection and analysis so that ideas are best developed and applied.

K4 - In this particular setting the use of a screen for display is useful, the artwork can be seen by the group easily. There is also the scope for advertising the event via social media.

K5 - That aims and objectives are achievable. There is a complaints procedure in place.

A1 - The importance of lesson planning, reflection and further action planning to refine the programme.

A2 - Venue suitability, adequate equipment and suitable methods of engagement.

A3 - This kind of learning is performance based therefore assessment and feedback will be self evident.

A4 - Having been an active participant of the same process a year ago, the experience of the module is both extensive and fresh in my mind. The challenges faced are very much the same and I have already assisted several of the group in selecting spaces for their exhibits.

A5 - I am currently a research assistant for a PhD student and on completion of the PCET, I fully intend to pursue a PhD, which should continue to develop both my practical and theoretical praxis.
